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"GIOCONDA" RINGS UP THE CURTAIN AT METROPOLITAN

A Spirited Performance with Caruso in Good Form at Head of the Cast—Amato, Destinn and Toscanini at Their Best—Audience Plays Its Own Brilliant Part Brilliantly—Geraldine Farrar's Cold Gives Ponchielli a Distinction That Belonged to Massenet

WITH a spirited performance of "Gioconda" the Metropolitan Opera Company began its season last Monday night. The occasion was as brilliant as others that have gone before, and if it is not difficult to recall premières of greater artistic pith and moment it behooves the chronicler of the august event to record the generally diffused glamor as a matter of necessary convention. As usual there were as many crowded into the house as could conveniently or otherwise be fitted into it and, as usual, many were turned away for lack of accommodations. There was the usual tenseness of expectancy as the opera began and the usual superheated enthusiasm once it had gotten under way. There were noisy ovations after every important musical moment during the progress of the acts and there were more of them, heightened by horticultural tributes, as each curtain fell.

The audience also played its part well. Parquet and boxes were sartorially resplendent and admiration was mutual and protracted. Even the house itself looked better for some slight refurbishing. Curtain and decorations gave the impression of having undergone a needed cleaning and in the promenade was a brand new carpet pleasing to walk upon.

Although it is widely assumed that the first Metropolitan audience cares little which opera is set before it so long as plenty of vocal opportunities are provided for Mr. Caruso and three or four other favorites, it is not unlikely that some regretted the withdrawal of Massenet's "Manon," which had originally been scheduled for the occasion, owing to Geraldine Farrar's cold. And yet Caruso's most ardent admirers realize in their heart of hearts that his distinctive style is better adapted to Ponchielli's melodrama, fourth-rate music as it is, than to the subtler exactions of Massenet's Dresden china opera. Moreover, it provides opportunities not only for the first tenor and soprano, but permits two contraltos, a baritone and a bass to shine forth luminously. It is therefore useful, though for the greater part detestable musical drivel.

Monday's "Gioconda" was excellent, all told, as concerns the musical aspects of its interpretation. To be sure, we have heard many equally good in the past, but given under any other than first night auspices they have produced distinctly less of a sensation. No features of novelty distinguished the cast. Caruso was the Enzo, Amato the Barnaba, Destinn the Gioconda, Matzenauer the Laura, Duchène La Cieca and Seguro la Alvide. Toscanini conducted and Toscanini can inform even Ponchielli's tawdry score with red blood and dramatic life that might to some extent command critical respect for the work if respect could be commanded by any mortal means.

Hubbub Over Caruso

Each of the principals was received with a volley of applause as he or she appeared on the stage for the first time, and Caruso made his entrance to an extraordinary hub-

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GIOVANNI MARTINELLI

Who Gives Promise of Being by Far the Most Important Acquisition Among Italian Tenors That the Metropolitan Opera Company Has Made in Years. He Made His Début There Thursday Evening as "Rodolfo" in "Bohème." (See Page 37)

Safer to Mind and Morals To Study Music in America, Says Mr. Freund

"Conditions Surrounding Music Study Abroad, Especially as They Affect American Girls, Are of Nature That Makes White Slave Stories Sound Like Pretty Fairy Tales," Declares "Musical America's" Editor in Address at Peabody Institute in Baltimore—Not Necessary to Go Abroad for "Atmosphere"

[By telegraph to MUSICAL AMERICA]

BALTIMORE, MD., Nov. 18.—That American music schools and American music teachers afford opportunities second to those offered in no other country in the world and that the musical schools in this country provide a safer and cleaner life for our young girls and young men who are studying music was the opinion set forth convincingly this afternoon by John C. Freund, editor of MUSICAL AMERICA, before an audience of nearly a thousand persons at the Peabody Institute of Music. Mr. Freund's address, made by invitation of Harold Randolph, director of the institution, was listened to by the most

prominent factors in Baltimore musical life and the frequent outbursts of applause indicated that he had struck a popular chord.

"The conditions surrounding music study abroad, especially as they affect American girls, are of a nature that makes the white slave stories sound like pretty fairy tales," declared Mr. Freund. "To illustrate this, let me quote exactly the words of a former director of the Metropolitan Opera House, who after a search for American singers in Europe said: 'They came to me hollow-eyed, these American girls who had been studying in Europe; they had been stripped of their money, stripped of their health, their jewels; stripped of their virtue, even of their belief in a God.'"

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"DON QUICHOTTE" HAS AMERICAN PREMIÈRE

Well Performed by Chicago Company in Philadelphia—Music in Massenet's Familiar Vein

Bureau of Musical America,
Sixteenth and Chestnut Sts.,
Philadelphia, November 17, 1913.

THE first real novelty of the local opera season was offered at the Metropolitan last Saturday afternoon, when Massenet's "Don Quichotte" had its American première, under the direction of Cleofonte Campanini, with Vanni Marcoux in the title rôle, which he had sung many times in Europe; Hector Dufranne as *Sancho Panza*, and Mary Garden as *La Belle Dulcinea*. The performance was a genuine success. The score is in Massenet's familiar vein. It offers a continuous flow of melody, light, sometimes almost inconsequential, and not often of dramatic significance, but at all times pleasing, of an elegance that appeals to the aesthetic sense, and in all its phases appropriate to the story, sketched rather briefly by Henri Cain from the voluminous romance of Miguel de Cervantes.

In the beautifully spectacular production that was disclosed at the local Metropolitan on Saturday is shown first a street in a Spanish town, before the house of *Dulcinea*, then a stretch of country landscape, with the revolving windmills, which *Don Quichotte* valorously attacks; the lair of the brigands, which the Don seeks in his determination to win *Dulcinea's* favor by recovering for her the stolen pearl necklace; the courtyard of *Dulcinea's* house, during a fête, and the forest, where, broken of heart, alone with his faithful *Sancho*, *Don Quichotte* yields up his still uncomplaining spirit. All of these scenes are beautifully staged, particularly that of the windmills, and the final tableau, showing through the forest trees the dim blue, snow-peaked Sierras in the distance.

In his impersonation of *Don Quichotte*, Mr. Marcoux, who had previously appeared here only as *Scarpia* in "Tosca," gave new and convincing evidence of his dramatic ability by offering a characterization quite as effective as, but in all respects in direct contrast to, that of the villainous *Chief of Police* in the Puccini opera. His *Don Quichotte* is essentially a comedy portrayal, but presents a keen analysis of character and is imbued with an underlying vein of tenderness and pathos that obviates the comic effect of the poor old knight-errant's unconscious grotesqueness. Marcoux's make-up might be called a cross between *Mephistopheles* and *Svengali*. Of a slender figure, which he accentuates, he looks tall, gaunt and ungainly; peaked of countenance, with parrot-like nose, and sunken of cheek; clad in a semblance of armor and carrying an exaggerated spear nearly twice as long as himself, the Don is not a person to win admiration, and yet, so skilfully does Marcoux suggest the man's innate gentleness and nobility of soul, that one bestows admiration, and forgets to ridicule. Even the Don's hopeless adoration of the fair *Dulcinea*, who laughs him to scorn, inspires a pitying smile, and in the end, realizing the futility of his hope, having been thrust aside even after he had fulfilled the lady's wish and recovered the stolen jewels, thinking that her hand was to be his reward, his death in the lonely forest, accomplished with realism and accompanied by music written in Massenet's most sympathetic style, is tearfully impressive.

Marcoux's costume and make-up have the authority of the illustrations of Cervantes's book in its early editions, and the scenes of the opera also in several instances suggest a reproduction of the sketches in the book. While one cannot give to the French baritone the same degree of praise for his singing that is freely granted his impersonation, as a character delineation, it may be said that vocally he ably fills the

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KUNWALD'S GENIUS SHOWN AT OPENING

First of Season's Cincinnati Orchestra Concerts a Triumph for Conductor and Men

[From a Staff Correspondent]

CINCINNATI, Nov. 15.—The Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, opened its eighteenth season with concerts on Friday afternoon and Saturday evening in Emery Auditorium. The program was as follows:

Vorspiel, "Die Meistersinger," Wagner; Trauermusik zu "Siegfried's Tod," from "Götterdämmerung," Wagner; Vorspiel, "Parsifal," Wagner; "Waldweben," from "Siegfried," Wagner; "Der Venusberg" (Bacchanale), from "Tannhäuser," Wagner; Symphony No. 5 in C Minor, opus 67, Beethoven.

The orchestra, and Dr. Kunwald, were greeted by one of the largest audiences which have marked the opening of a symphony season. The subscription, under the direction of Kline L. Roberts, manager, is much larger than it has ever been and the prospects are that the orchestra will be embarrassed during much of the season for lack of seating capacity since the auditorium has a capacity of only 2,200.

The audience extended a welcome to the players and director which must have been most gratifying. Since this is Dr. Kunwald's second season this ovation could be taken in but one sense,—as an endorsement of his directing and musicianship and as an appreciation of the strides which the organization has made under the present musical and business régime.

The program was a daring one, not in point of the difficulty of the numbers, but because of the sequence of the compositions. The following of the Wagner numbers by the Beethoven symphony might well have been an anti-climax but for the most interesting interpretation which Dr. Kunwald gave of the last number.

In his presentation of the Wagnerian works, Dr. Kunwald chose with full intention the excerpts which showed the great operatic writer in his most characteristic moods. Consequently the program passed from the exuberant vitality of the "Meistersinger" Prelude through the poignant, and yet heroic sadness of the "Siegfried" Funeral March to the faith and hope of the "Parsifal" Prelude. Following these



Dr. Ernst Kunwald, Conductor of the Cincinnati Orchestra, Which Opened Its Season Brilliantly Last Week

came the buoyant "Waldweben" and the voluptuous Bacchanale from "Tannhäuser."

Dr. Kunwald is a man of moods and these Wagner excerpts fitted his talents as a glove fits the hand. Into each of these moods he entered to the fullest extent with the result that the audience was led in a masterly way from the one emotion to the other until the Wagner numbers were finished. Conducted with scarcely a pause the audience hardly realized that it was listening to unconnected compositions and the effect was rather that of a titanic symphony. The applause was not great during the numbers but the reception to organization and conductor after the completion of the first part of the program was an ovation

the sincerity of which could not be doubted.

It was in the Beethoven symphony, however, that the high mark of the performance was reached. To those to whom a dry, rigid interpretation of Beethoven was the usual thing, Dr. Kunwald's reading of the symphony must have come as a revelation. There were in it unexpected phases of the real Beethoven. Dr. Kunwald's ideas of the master's symphony are not conventional, indeed, they are sometimes startling to the one who has been educated in kapellmeister interpretations and thus they at times had the effect of a flash of lightning in the making plain of the inner thoughts of the composer. It must not, however, be assumed that Dr. Kunwald's reading was bizarre, or

lacking in reverence for tradition; on the other hand, there were a clarity and sincerity which gave to his personal interpretation the stamp of approval.

In the Wagner numbers, Dr. Kunwald and the orchestra showed a high degree of virtuosity. While every orchestra nowadays is expected to know its Wagner letter-perfect, yet, in many cases, the technical difficulties, especially when the pieces are played in concert, militate against a performance which is adequate to the demands of both the technique of the music and the emotional schemes. In these numbers, both Dr. Kunwald and the orchestra, appreciated to the fullest extent the moods in which the music was conceived and so executed it. There was brilliancy, without blatancy, in the "Meistersinger," continence and yet poignancy in the funeral music, noble breadth and determination in the "Parsifal," lightness and fantasy in the "Waldweben" and freedom from restraint in the "Tannhäuser."

Under the able training of Dr. Kunwald the orchestra has developed much. From the fine orchestra of last year there has come a prima donna organization this season. Strengthened in numbers in some parts, notably the strings, and changed in personality in other sections, the orchestra is one to be reckoned with in the musical life of this country. There is a vigor and vitality in its playing, a smoothness in its brass and wood-wind and a gratifying brilliancy in its strings which are most exceptional even in this country of good orchestras.

New York has plenty of orchestral music offered it during each season, and it may be a profitless query, but one cannot help wondering what the reception of the Cincinnati Orchestra would be at a New York appearance. Comparisons may not be valuable, or even wise, but if the Cincinnati organization were to play such a program in New York in the way in which it played its two concerts here one would be safe in prophesying an astonishing success. Certain it is, that the orchestra and its sponsors in Cincinnati are working along the right lines. The orchestra already occupies an enviable position, in the opinions of those who have kept in touch with its development and who are competent to judge, and there is no position to which it cannot aspire. With the exceptional orchestral material of which the organization is composed, the leadership of a man like Dr. Kunwald whose musicianship and intellectual powers are beyond dispute, and the support of one of the most musical publics in America the Cincinnati organization has great opportunities.

A. L. J.

"DON QUICHOTTE" HAS AMERICAN PREMIERE

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requirements of the rôle, singing at all times with authority, and in places with appealing sympathy of tone. The serenade of the *Don* beneath *Dulcinea's* window, in the first act; the appeal to the brigands, in the second, and the sympathetically subdued death scene in the last act, were all done with telling effect.

As *Dulcinea*, Miss Garden appears only in the first and third acts, but the part, though comparatively small, affords her an opportunity to add another striking characterization to her distinguished gallery of operatic portraiture. Gayly attired in Spanish costume, after the manner of *Carmen* in her festive days, with dark hair piled high and adorned with a large red rose, and flirtatiously wielding the inevitable fan, Miss Garden is a picture fair to look upon. In every movement she is graceful and winning, with the charm of beautiful coquetry, while in the softer mood finally inspired by *Don Quichotte's* devotion, there is a well-defined suggestion of the desire for something better that lies beneath the manner of thoughtless frivolity. The music, peculiarly adapted to Miss Garden's voice, as Massenet's music generally seems to be, enables her to give the part something of real value vocally. She sings with fluency the rather florid aria from the balcony, in the first act, and throughout gives tonal expressiveness to all she does, as usual making her voice show varying emotion.

The *Sancho Panza* of Hector Dufranne is an admirable portrayal, in comedy vein, yet having so distinctly the artistic touch that it never descends to the level of mere buffoonery. Short, fat, broad of countenance, suggesting *Falstaff* done by an Irish comedian with a fringe of red whiskers, Dufranne nevertheless makes the part more than comic. Voluminous of voice, his tones remarkably resonant and rich, he sings the music impressively. The remaining parts are small and of comparatively little importance, though a word of especial praise is due to Edmund Warnery, as *Juan*; Vit-

toria Venturini, as *Rodriguez*, and Constantin Nicolay, as the *Chief of the Bandits*. The chorus work, which is rather brief, was commendable, and the whole performance went admirably, particularly when the difficulty under which it was prepared is



Vanni Marcoux in the Title Rôle of Massenet's "Don Quichotte," in Which He Made a Striking Success in Philadelphia

remembered, the stage of the Metropolitan having been available for only two or three rehearsals.

The opera begins after only a few bold strains from the orchestra, there being no regular overture, and the expected "gem" of the score was discovered in the short, subdued and alluringly melodious prelude to the fifth act, in Massenet's most sympathetic vein, and which, like the Meditation in "Thais," is undoubtedly destined to frequent repetition. It brought prolonged applause on Saturday and was played the second time.

ARTHUR L. TUBBS.

MME. MARCHESI DEAD IN LONDON

Great Singing Teacher Was Eighty-seven Years Old—Her Remarkable Career

One of the truly great masters of the art of teaching singing died in London on Tuesday of this week, when Mathilde Marchesi, known as "the elder Marchesi," completed a life's work which began eighty-seven years ago in Frankfurt-on-the-Main, where she was born on March 26, 1826.

Mme. Marchesi came of a wealthy family. In 1843 on the loss of her father's fortune she entered the musical profession, studying in Vienna with Nicolai. Two years later she went to Paris, where she placed herself under Garcia. She showed an aptitude for teaching and assisted Garcia when he was ill. In 1849 the scene of her activities was moved to London, where she won favor as a concert-singer. Tours of Germany, Belgium, Holland, Switzerland, France and the United Kingdom followed. In 1854, two years after her marriage to Signor Salvatore Marchesi, she was chosen head of the vocal department at the Vienna Conservatory, where she made a reputation for herself, having numerous noted pupils. In 1861 she settled in Paris where she was sought out by pupils from everywhere. Her "Ecole de Chant" now appeared.

Rossini endorsed Mme. Marchesi's vocalises as being an exposition of the true art of the Italian school of singing. Later the famous teacher went to the Cologne Conservatory, then back to Vienna, where she remained for ten years, her most celebrated pupil there being Etelka Gerster. She remained for many years, even after resigning her post at the Conservatory, was decorated by the Emperor of Austria, the King of Saxony, the Emperor of Germany, the King of Italy and many others. In 1881 she returned to Paris where she prepared many famous singers, among them Nellie

Melba, Emma Calvé, Emma Eames, Sybil Sanderson and Emma Nevada.

Mme. Marchesi's daughter, Blanche Marchesi, is a concert and opera singer, who has sung much in Canada and the United



The Late Mme. Mathilde Marchesi

States, but has recently assisted her mother in teaching. The latter's reminiscences appeared in book form, "Marchesi and Music," in 1897, while she has published a method of singing and twenty-four books of vocalises.

Professional Musicians of Berlin Organize for Self-Protection

BERLIN, Nov. 15.—An "association of professional musicians," which has long been talked of, came actually into being this week. Organization was effected with Xaver Scharwenka in the chair. The association will make it one of its most important duties to consider questions relating to the all-powerful concert agencies of Berlin, against which the protest of an individual musician has up to now had no avail. On the executive committee of the new association are Prof. Scharwenka, Georg Schumann, Mayer-Mahr, the American baritone, Arthur van Eweyk; Lilli Lehmann, Frau Dr. Christian, Mark Gunsbourg, and, as attorney for the association, Dr. Osterrie.

"GIOCONDA" RINGS UP THE CURTAIN AT METROPOLITAN

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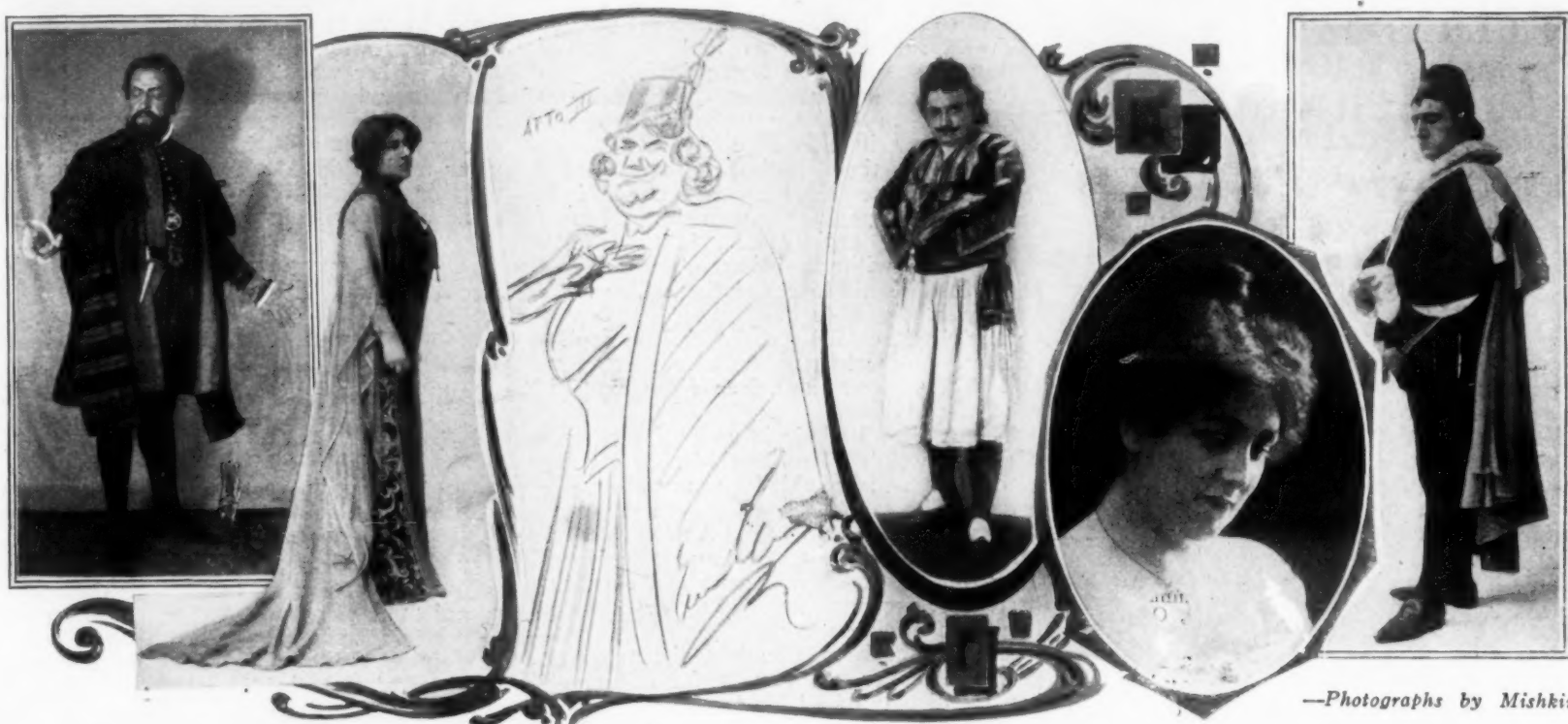
bub. For some reason or other the beginning of every Metropolitan season finds the populace nervous over the popular tenor's vocal condition. And when he has sung a few bars there is invariably a sense of unspeakable relief and the word goes forth that the golden voice is as good as ever (save when some in their supreme rapture discover that it is even better). The same tendency was to be noted last Monday, both in the joyous exclamations after Enzo's big moments and in the trend of *entr'acte* discourse. The truth is that Caruso proved himself all told neither very much better nor very much worse than last year or the year before that. He gave forth his voice lavishly in the first act, he sang loudly and held high tones long. And when Caruso can sing tones at once long and loud nine-tenths of his adorers are ready to rise and call him blest. Withal Caruso has been known to sing "Cielo e Mar" better than he did it Monday. Furthermore, the more keenly sensitive might at times have discovered with misgivings a distinct vibrato on certain sustained tones. No characteristic of Mr. Caruso's voice has hitherto been more noteworthy than its absolute steadiness.

The tenor was the recipient of numberless wreaths and bouquets between the acts. He was in his celebrated good humor and at each curtain call provided plenty of the usual "comic relief" to the manifest pleasure of those operagoers who enjoy that sort of thing.

Amato and Destinn in Splendid Form

If any adverse comment must be made of Mr. Amato's performance it might be that he was too prodigal in the outpouring of his voice. Yet he was in glorious form and was heard to better advantage than at almost any time last season. The Summer's rest has freshened his tones perceptibly and he refrained from forcing them as he has been known to do in the past. Dramatically his portrayal of *Barnaba* was also at his best and made the most of *Alvise's* doings in the third act.

To confess frankly to being thrilled by anything in Ponchielli's "masterpiece" (heaven save the mark!) seems something of an admission of palpably defective artistic discernment. And yet there were some thrilling moments in Monday night's



—Photographs by Mishkin

Central Figures in Monday Night's Brilliant Opening Performance at the Metropolitan Opera House—Left to Right: Andres de Segurola, as "Alvise"; Emmy Destinn, as "Gioconda"; Enrico Caruso, as "Enzo"—His Own and the Photographer's Conception of Him in That Character; Margarete Matzenauer, Who Sang "Laura," and Pasquale Amato, as "Barnaba"

performance. These were due not to any particular musical charm of the work as such, but to the overpowering loveliness of much of Emmy Destinn's singing. It is not that *Gioconda* suits her better than other rôles—a considerable part of it makes demands on the middle register in which her voice is not always completely satisfying—but that for sheer beauty her tones, particularly of the upper range, have seldom sounded forth with such consummate purity and ethereal quality as they did in this instance. Certain moments were unforgettable. It was a pity indeed that so many persons should have left the house before she had sung her "Suicidio" air, which she did with great breadth and emotional trenchancy. Mme. Destinn's voice is now at its zenith and one looks forward avidly to her work in operas more worthy of her gifts.

Were it not that Maria Duchène's voice is marred to some extent by a pronounced

tremolo hers would be one of the rarest contraltos on the operatic stage to-day. It is luscious, rich, warm and backed by a well-defined emotional understanding. She made the most of the opportunities that fell to her as *La Cieca*. Mme. Matzenauer was *Laura*. Her performance was intelligent and dramatically telling, but her singing was not altogether up to its wonted standard. The great contralto can command a far greater variety and opulence of tone color than she disclosed this time.

The choruses were rousing, sung, and under Toscanini the orchestra played with a wealth of shading. In all respects the presentation moved with the utmost smoothness.

H. F. P.

Comments of other New York critics:

The performance of the opera last evening was one of uncommon excellence. Although all of the principals had been concerned in the same interpretation before and despite the fact that some of them were deficient in their wonted velvet, the

spirit with which all entered into the discharge of their duties and the command of the style possessed by all of them made the representation one to give plentiful and substantial pleasure to the large audience.—Mr. Henderson in *The Sun*.

It is doubtless much more to the point to note that Mr. Caruso seemed to be in admirable voice, and sang not only with all needed power but also with taste and style; with more of these qualities, indeed, than he has sometimes displayed in the past.—Mr. Aldrich in *The Times*.

No less impressive was Pasquale Amato, whose portrayal of *Barnaba*, more intense and powerful dramatically than ever, revealed him in full possession of his superb vocal powers.—Mr. Smith in *The Press*.

As always when she is in voice, Emmy Destinn sang with conviction in the name part, and again disclosed the most brilliant upper tones of any dramatic soprano in the Metropolitan's long list.—Mr. Key in *The World*.

After each act the artists were obliged to respond to numerous recalls and at the close of the second act the stage was deluged with floral pieces, wreaths and tri-colored flags, quite as a soldiers' monument.—Mr. Halpern in *New Yorker Staats-Zeitung*.

BALTIMORE HEARS TWO NEW CAMPANINI STARS

Rosa Raisa Makes American Début and Martinelli Has Ovation—Paderewski and Evan Williams Recitals

BALTIMORE, MD., NOV. 15.—The performance of "La Bohème," the second offering of the Chicago Grand Opera Company, held some distinct features in the American première of Rosa Raisa, the Polish soprano; the local début of the young Italian tenor, Giovanni Martinelli, and the first appearance of Giuseppe Sturani, one of the new conductors. There was only a small audience, but those who did attend found every hope gratified in the fine display which Giovanni Martinelli gave of his vocal and histrionic achievements.

The freshness of his voice was notable, as well as its power and resonance. Before the close of the trying aria of the first act the tenor had strongly established his artistic qualities and there was clamorous applause, which did not abate until the aria was repeated. This favorable impression became more pronounced as the opera advanced and the beauty of his work left an agreeable imprint upon the minds of the enthusiastic auditors.

Miss Raisa, as *Mimi*, began with pointed nervousness, which, however, disappeared as the rôle was unfolded. Her tone at times inclined to stridency, but during the less intense moments it appeared youthfully vibrant and of a very pleasing character. Her conception histrionically failed to measure entirely up to traditions. Mabel Rieglmann, the young American soprano, was vivacious as *Musetta* and showed a marked development in her singing as well as acting. Mr. Sturani kept his orchestra and the vocalists under splendid command.

Evan Williams was the artist at the third Peabody recital and gave the audience, which taxed the capacity of the hall and also occupied the stage, considerable delight with an "all in English" program. Mr. Williams's clear enunciation, which was a veritable pleasure, proved that the vernacular may be made to serve most acceptably. His interpretations were tasteful and held much artistic merit. The naturalness of the voice, its pure quality as well as its resonance, were made apparent with the delivery of the Handel group, "Where E'er You Walk," "Total Eclipse" and "Sound an Alarm." Much enthusiasm prevailed after the singing of "Your Tiny Hands," from "La Bohème."

Paderewski appeared in a recital on November 10 and demonstrated that his art still holds magic attraction to a host of admirers. In many respects the listeners were convinced that Paderewski has not retrograded in his art, for there were numerous evidences of deftness of touch, beauty of expression, singing quality and poetic effects.

There were, however, occasional outbursts which seemed to serve as an outlet for the player's pent-up nerve tension, but which, to sensitive ears, may not always have been pleasing. It is hard to understand why this artist should resort to such tone forcing, and also why he should adopt the noisy preambles and modulations before each number.

Charles H. Bochau, baritone, gave an interesting lecture and recital, outlining the development of German song at the Forester Club on November 11. Most entertaining was the part devoted to the folksong, while the section given to art-songs was thoroughly enjoyable. Groups of brilliant cello solos by Roland Gminder were added.

F. C. B.

Blizzard Robs 4,000 Columbus Hearers of Hofmann Recital

COLUMBUS, O., NOV. 12.—Four thousand associated members of the Women's Music Club assembled in Memorial Hall last night to hear Josef Hofmann in a piano recital. Mr. Hofmann was scheduled to arrive from New York at 10:40 a.m. on Tuesday, but was caught in the blizzard and found himself unable to keep his engagement or even to wire the cause to the waiting audience. Mr. Hofmann's train arrived in Columbus an entire day late. Memorial Hall being engaged for a big national anti-saloon convention, Mr. Hofmann could not play tonight, but he made a date for Tuesday evening, November 18, which is perfectly satisfactory to all concerned. The audience was a good-natured one, realizing that no one was to blame.

ELLA MAY SMITH.

Schumann-Heink Made Honorary Citizen of San Francisco

A telegram just received from San Francisco announces that Mme. Schumann-Heink was made an honorary citizen of that city by Mayor James Rolph. The papers carry with it all the attendant privileges and honors usually granted to distinguished visitors. The honors were conferred upon Mme. Schumann-Heink at the close of a great concert in the Pavilion.

OPERA SUBSCRIBERS GET THEIR TICKETS

Agency of Tyson & Co. Redeems Them in Time for Opening—Metropolitan to Prevent Repetition of Ticket Scandal

Difficulties over the Metropolitan Opera tickets, which had been put up by Tyson & Co. to secure a loan from the Metropolitan Trust Company, were temporarily cleared away last Monday afternoon when the agency, by payment of \$2,800, redeemed its subscribers' seats for the entire opening week's performances. The agency has expressed the hope that it can redeem all the tickets within a very short time. All subscribers, through the agency, received their tickets for last Monday night in plenty of time for the performance.

It was stated last Tuesday afternoon that District Attorney Whitman would start John Doe proceedings on Wednesday to determine if there had been any violation of the penal code in the matter.

Meanwhile the Metropolitan Opera Company itself has taken a hand in the proceedings in a determination to prevent a repetition of the ticket scandal in future. Otto N. Kahn, chairman of the Board of Directors, was quoted Monday as saying that "Any further recurrence of this or similar incidents will be obviated, for next season subscribers will buy their tickets direct from the Metropolitan Opera House box office."

Canada and Minnesota Concerts Open Goodson Tour

Katharine Goodson, the English pianist, arrived on Friday evening, November 14, aboard the *Cedric* for her fifth American tour. On Monday she left for Canada, where she played her opening recital in Guelph on November 18, making her way to the West immediately thereafter. Her appearances there included one at Minneapolis on November 21 and, before returning East, others in Northfield and Fribault, Minn.

Miss Goodson was accompanied by her husband, Arthur Hinton, the composer, whose Second Symphony was performed at the same concert in which she appeared with the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor. The first New York recital of the pianist is scheduled for December 9 at Aeolian Hall.

METROPOLITAN OPERA CALENDAR

WEDNESDAY, November 19, Mozart's "Magic Flute"; Mmes. Destinn, Hempel; Messrs. Ullus, Braun, Goritz, Reiss, Griswold. Conductor, Mr. Hertz.

Thursday, November 20, Puccini's "La Bohème"; Mmes. Bori, Altén; Messrs. Martinelli (début), Scotti, Didur, Seguro, Pini-Corsi. Conductor, Mr. Polacco.

Friday, November 21, Wagner's "Lohengrin"; Mmes. Fremstad, Ober (début); Messrs. Ullus, Braun, Weil. Conductor, Mr. Hertz.

Saturday afternoon, November 22, Verdi's "Ballo in Maschera"; Mmes. Destinn, Hempel, Matzenauer; Messrs. Caruso, Amato, Rothier, Seguro. Conductor, Mr. Toscanini.

Monday, November 24, Puccini's "Madama Butterfly"; Mmes. Farrar, Fornia; Messrs. Martinelli, Scotti. Conductor, Mr. Toscanini.

Wednesday, November 26, Donizetti's "Lucia di Lammermoor"; Mmes. Hempel, Mattfeld; Messrs. Cristalli (début), Amato. Conductor, Mr. Polacco.

Thursday afternoon, November 27, Wagner's "Parsifal"; Mmes. Fremstad; Messrs. Jörn, Weil, Goritz, Witherspoon, Schlegel. Conductor, Mr. Hertz.

Thursday evening, November 27, Puccini's "Manon Lescaut"; Mmes. Bori, Duchène; Messrs. Caruso, Scotti, Seguro. Conductor, Mr. Polacco.

Friday, November 28, Moussorgsky's "Boris Godunow"; Mmes. Ober, Breslau (début), Sparkes, Duchène; Messrs. Didur, Althouse, Reiss. Conductor, Mr. Toscanini.

Saturday afternoon, November 29, "Magic Flute"; cast as above.

PADEREWSKI PLAYS AGAIN IN NEW YORK

Reveals Glimpses of His Old-Time
Art But His Later Manner
Once More Causes Regret

THE overflow from Paderewski's Aeolian Hall recital of a fortnight earlier filled Carnegie Hall with a typical Paderewski crowd last Saturday afternoon, when the illustrious Polish pianist made the second of the three metropolitan appearances provided for in the first half of his present tour. This time he did not keep his expectant audience waiting, as he had done before—he gave the overburdened ushers but twelve minutes' grace for their task. While his listeners kept their determination to get more than their money's worth well bottled up until the end, effervescent enthusiasm punctuated the program at every stage of its progress, excepting in the group of four short Schumann pieces, which he showed he preferred to play through without interruption by nipping the first outbreak of applause in the bud.

The set list on this occasion comprised the concert-giver's Variations and Fugue in E Flat Minor, his opus 23; Beethoven's Sonata in C Sharp Minor, op. 27, No. 2; Schumann's "Des Abends," "Aufschwung," "Warum" and "Grillen"; the Schubert-Liszt "Soirée de Vienne," No. 6, and "Der Erlkönig"; Chopin's A Flat Ballade, Nocturne in B Major, op. 62, No. 1, and A Flat Polonaise; the Wagner-Liszt "Liebestod" and Rubinstein's Mazurka in D.

Once again the idolized Pole's playing was a baffling manifestation of strangely incongruous extremes. Had he played everything with the ravishing tonal beauty, the poetic idealization, the convincing sincerity of sentiment and the innumerable subtleties of pianistic art that he brought to Chopin's C Sharp Minor Etude, then indeed the recital would have remained an imperishable memory of unalloyed joy. But the little Chopin "Tristan and Isolde," the gem of the afternoon, as it was, did not come until long after the program proper was ended and two of Mendelssohn's Songs Without Words and a Liszt Rhapsody had been added. Before that, while there had been for the discriminating listener moments, not a few, of rapturous delight, there had been more of mere bewilderment, many of consternation and a few, it must be confessed, of something approaching agony of mind.

Perhaps the most amazing feature of Paderewski's playing to-day is its disconcerting lack of poise. At times his rhythmic vagaries are almost as distressing as his tonal anarchy. As his art has been undergoing the process of becoming more and more intellectualized he seems to have outgrown the spirit of his earlier manner when he revelled in wooing from his instrument its innermost secrets of tonal loveliness. Now he treats it much of the time as if he were exasperated by its limitations, as if he were using it as a poor makeshift for an orchestra, and it makes sullen and resentful response.

Of the program numbers the Schumann group as a group was the most consistently satisfying. "Warum" was exquisitely played. Yet "Des Abends" was a trifle disappointing, and harsh tones and over-strenuousness militated against the effect of "Aufschwung." It was decidedly agreeable to renew acquaintance with his own Variations and Fugue. The theme is imposing in

its nobility and breadth and the variations are worked out with admirable feeling for architectural proportions and variety of style and detail. The fugue forfeited dignity of utterance at times to the nervous excitement in delivery noticeable so frequently now in this pianist's work. His reading of the Beethoven sonata, the "Moonlight," so called, aroused mixed feelings. The opening movement, taken a thought more rapidly than is traditional, was plastic without being distorted, and beautifully poetic in conception. The *Allegretto*, on the other hand, was disturbingly erratic rhythmically, a reproach that applies in some degree to the last movement, also, and this, too, was not free from smudginess of pedalling.

The A Flat Ballade is an old war-horse of Paderewski's. He has ridden it to many a conquest and he added one more on Saturday. The Polonaise was played with bold dash and a hard brilliance. As for the nocturne it was probably the longest performance this particular nocturne has ever experienced, excepting possibly under the same hands on other occasions.

This composition, of all on the program, gave the player opportunity for a comprehensive display of all his familiar resources in the art of expressing the most intimate poetry in terms of subtly tinted tonal painting. In a sense it was a test, and externally he rose to it. But the suspicion would not down that it was essentially an external manifestation. It seemed as though he were deliberately trying to create an old-time impression by lavishing upon it all his most ingenious and appealing effects of touch and pedalling, but, withal, in an impersonal, self-detached manner. Hence, it failed to carry conviction. One exaggerated pause completely destroyed the sense of continuity of the composition. Paderewski's pauses are frequently irritating, he stretches them out until all their elasticity is exhausted—for even a pause should be elastic—and when his reason for employing them is not easily comprehensible the result is a severe tax upon the listener's patience.

Through the "Soirée de Vienne" he wore his shimmering way with captivating grace and elegance, and his playing of "Isolde's Liebestod" was remarkable in its polyphonic clarity. The dramatic possibilities of "The Erl-King," however, were by no means exhausted and the performance of the Rubinstein Mazurka was tonally confused and unpleasant to the ear. The usual demonstration took place at the close of the program and even after six extras had been generously added—"double encores" in two cases—the adoring mob besieging the platform showed no inclination to leave until a corps of burly attendants took possession of the stage and dismembered the piano.

J. L. H.

Rappold, Vera Barstow and Pianist
Smith Score in Omaha

OMAHA, NEB., NOV. 15.—Marie Rappold, Vera Barstow and Harold Osborn Smith appeared at the Brandeis Theater on Monday afternoon on the occasion of the first

of Evelyn Hopper's matinee series. Mme. Rappold was in fine voice and she created a deep impression through the sincerity and finish of her work, particularly as regards her unusually fine enunciation. Miss Barstow established herself as a violinist of adequate technic, artistic feeling and glorious tone, while Mr. Smith, aside from his unfailing reliability as accompanist, did some really brilliant solo playing.

E. L. W.

NEW POWELL SONATA ON MANNES PROGRAM

Violinist and Pianist Give Notable Interpretation of a Truly Worthy American Composition

The New York sonata recitals of David and Clara Mannes are to take place at the Princess Theater—instead of the Belasco—this year. It was there on Tuesday afternoon of this week that they gave their first recital of the season. A discriminating audience of good size listened with rapt attention to a Veracini sonata in E minor, not heard before in New York, which was admirably played.

The greatest interest centered, however, in the first presentation of a "Sonata Virginalesque," op. 7, by John Powell, one of the younger American composers, whose Concerto in E major for violin and orchestra was introduced here last season by Efrem Zimbalist, the Russian violinist. The sonata, still in manuscript, consists of three movements, I. In the Quarters (*Allegro Maestoso—Allegro Vivacissimo*), II. In the Woods (*Andante Sostenuto*), III. In the Big House—Virginia Reel (*Allegretto giocoso*).

Mr. and Mrs. Mannes have introduced a number of sonatas for violin and piano by native composers in recent years. They may feel that in this sonata of John Powell's they have championed a truly worthy work, a composition which by virtue of its melodic unpretentiousness, its sincerity of expression, its inherently musicianly nature will make an appeal to all who hear it. The appellation "Virginalesque"—not *Virginalesque*, as the program styled it—is hardly necessary, for no intelligent American music-lover can fail to recognize the rollicking "reel tune" employed in the last movement.

Mr. and Mrs. Mannes played the work splendidly. Mr. Mannes doing some of the finest playing he has in some time in the second movement. As a final offering the artists united in an emotionally eloquent reading of Schumann's superb D Minor Sonata, the spirit of which they grasped completely.

A. W. K.

Frederick Knight Logan Organizes New
Chorus in Oskaloosa, Ia.

OSKALOOSA, Ia., Nov. 15.—Frederick Knight-Logan has organized the Oskaloosa Philharmonic Society, with a mixed chorus of seventy-five voices. It will present Gaul's "Ruth," early in January. "Cavalleria Rusticana," "Joan of Arc" and Busch's "King Olaf" are also in preparation.

ANOTHER FRAUD DISCOVERED!

A Swindling Subscription Agency in Boston Collects Money for
Subscriptions for "Musical America."

It has just come to the notice of the publishers of MUSICAL AMERICA that a concern calling itself the Irving-Harcourt Musical Agency, of No. 78 Cragie street, Cambridge, Mass., has been collecting subscriptions for MUSICAL AMERICA of New

York and *The Musician*, without authority.

The particular instance is that of a Mrs. Chapman, of Tacoma, Washington, who paid this concern, and holds a receipt signed "F. A. Martin, Agent for the Irving-Harcourt Musical Agency."

No such subscription has been received at the office of MUSICAL AMERICA. The letters addressed to the Irving-Harcourt Musical Agency have been returned from Boston, marked "Unclaimed."

While we regret the loss that Mrs. Chapman and others have sustained through these people, we, at the same time, are again impelled to suggest to our readers and friends the inadvisability of giving subscriptions to anybody except to well authenticated agencies, or to the accredited representatives of the Musical America Company.

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HADLEY ORCHESTRA REACHES HIGH PLANE

San Francisco Hears Symphony at
Its Best—Schumann-Heink
in Two Concerts

Bureau of Musical America,
376 Sutter Street, Gaffney Building,
San Francisco, November 6, 1913.

TWO of the best loved musicians were in San Francisco during the latter part of last week. Harold Bauer was giving his farewell concert to a filled house on Saturday afternoon and the following day at the Cort Theater Mme. Schumann-Heink was heard in her first recital. With the second concert of the San Francisco Symphony Orchestra on Friday afternoon the music lovers had a wealth of attractions. This symphony concert cannot be praised too highly, as San Francisco seldom hears such a performance.

Conductor Hadley and his orchestra never have appeared to a better advantage. With the gracious Schumann-Heink as soloist the program was well balanced and the attitude which the packed house showed toward Mr. Hadley and the soloist was that of the greatest appreciation and enthusiasm. In Schubert's symphony in C Mr. Hadley's true musicianship was shown in a fine, masterly style. Sergei Rachmaninoff's "Die Toteninsel" or "Island of Death" was played for the first time in San Francisco and proved a wonderful composition. Mr. Hadley and his men were very happy in this number and the audience waxed most enthusiastic.

Mme. Schumann-Heink was tendered a great ovation upon her first appearance. Her first number from "La Clemenza di Tito," by Mozart, with orchestra accompaniment, she sang beautifully and won an encore. She closed the program with "Gerechter Gott," from "Rienzi," winning a storm of applause. The largest audience on record attended this Friday afternoon concert.

On Sunday afternoon Schumann-Heink was greeted by a capacity house at her first recital. This concert showed the contralto in perfect voice, delivering the program in the same artistic manner. Nina Fletcher, violinist, was heard in three numbers. Mrs. Hoffman accompanied in her usual artistic manner.

The San Francisco Musical Club presented two fine ensemble works at its concert last Thursday morning, when the Minetti Quartet gave Brahms's Quartet in A Minor and the Schumann Quintet, op. 44. Mrs. Charles Barret was the effective pianist for the latter composition. The Minetti Quartet is composed of G. Minetti, first violin; Hans Koenig, second violin; Clarence Evans, viola, and Arthur Weiss, cello. Lillian Hodghead played three piano pieces of Brahms in a clear and convincing way; Mrs. H. Sproule sang a group of *lieder* with Anna Coleman as accompanist. The Minetti Quartet appeared in a beautifully rendered program at the home of Miss Mintzer on Monday morning.

The Pacific Musical Society presented a fine program on Wednesday morning, the Pasmore Trio being heard to advantage in Schumann's Trio, in D Minor. Lawrence Strauss, tenor, sang several songs. The playing of Brahms Capriccio, B Minor, and Chopin's Etude Chromatic, by Mrs. John McGaw, proved a great delight. A strong movement is on foot to increase to ten the number of concerts to be given this season by the Philharmonic Orchestra and the Choral Union. It is calculated that this addition will necessitate the expenditure of \$15,000, but the committee is confident of raising this sum, as there is a great feeling among the clubs and the people at large that they will enjoy an orchestra which is within reach of every one's pocketbook.

A violin and vocal recital was given by the pupils of Giuseppe Jollain and Mrs. Marracci last Thursday evening in the Sorosis Club Hall. Mr. Jollain has developed some fine talent and his pupils showed themselves highly efficient in their art.

FREDERIC VINCENT.



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Pugno's Advice on Training of Child in Piano

Begin Early; the Sooner the Better—Care of the Health—Elementary Drills—An Intimate Glimpse of the Paris Studio of the Famous French Pianist and Teacher

By HARRIETTE BROWER

"AN audience has been arranged for you to-day, with Raoul Pugno, he awaits you at four o'clock, in his Paris studio." Thus wrote the courteous Paris representative of MUSICAL AMERICA.

As it had been very difficult while I was in Paris to make appointments with any of the famous French musicians, owing to their being otherwise engaged or out of the city, I welcomed this opportunity of meeting at least one of the great pianists of France.

Pugno's studio in the Rue de Clichy proved to be one of those unpromising French apartment buildings, which present to the passerby a stern rigid facade of flat wall, broken by rows of shuttered windows, which give no hint of what may be hidden behind them. In this case we did not find the man we sought in the front of the building, but were directed across a large, square court.

Upon entering his studio one felt at first glance as though in the chamber of some Eastern potentate. Turkish embroideries hung over doors and windows. The walls were covered with many rare paintings; rich *objets d'art* were scattered about in profusion; an open door led out into a pretty garden where flowers bloomed, and a fountain dripped into a marble basin. A raised dais at one side of the room held a divan, over which were draperies of oriental stuffs. On this divan, as on a throne, sat the eminent pianist we had come to see. He made a stately and imposing figure, as he sat there, with his long silvery beard and dignity of manner. Near him sat a pretty young woman, whom we soon learned was Mlle. Nadia Boulanger, a composer and musician of brilliant attainments. Mlle. Boulanger's younger sister, Lilly, as all the world knows, won the coveted Prix de Rome, recently.

"I regret that I am unable to converse with you in English, as I speak no language but my own," began M. Pugno, with a courteous wave of the hand for us to be seated.

"You wish to know some of my ideas on piano playing,—or rather on teaching.

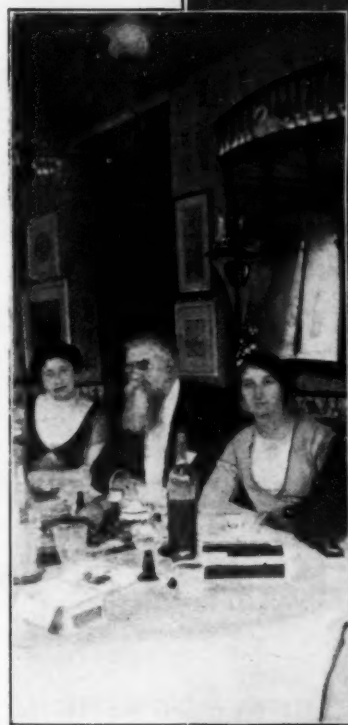
Training of the Child

"I believe a child can begin to study piano at a very early age, if he shows any aptitude for it; indeed the sooner the better, for then he will get over some of the drudgery by the time he is old enough to understand a little about music.

"Great care must be taken with the health of a child who has some talent for music, so that he shall not overdo in his piano study. After all a robust physical condition is of the first importance, for without it one can do little.

"A child in good health can begin as early as five or six years. As the ear is of such prime importance in music, great attention should be paid to tone study, listening to, and distinguishing the various sounds, and the singing of them if possible, in *solfege*.

"At the outset a good hand position must be secured, with correct finger movements. Then there must be a thorough drill in scales, arpeggios, chords and a variety of finger exercises, before any kind of pieces are taken up. The young student in early years must, of course, play numerous études, as well as the technic studies I have mentioned—Czerny, Cramer, Clementi,



Raoul Pugno, the Eminent French Pianist and Teacher—The Central Picture Is Reproduced from a Portrait That Hangs in M. Pugno's Studio in Paris. On the Right He Is Shown at His Home in Paris and the Remaining Picture Was Taken at His Studio, with Mlle. Boulanger, Composer, Seated at the Pianist's Left

and always Bach. In my office as member of the faculty of the Conservatoire, a great many students pass before me. If I accept any pupils, they will naturally be talented and advanced. Still it is interesting to see the child-thought develop."

Collaborating on an Opera

The conversation turned upon the charming studio with its lovely garden,—where

absolute quiet could be secured in spite of the noise and bustle of one of the busiest quarters of Paris. The studio itself, we were told, had formerly belonged to the painter Decamps, and some of the pictures and furnishings were once his. A fine portrait of Pugno, placed above the grand piano, claimed our attention. He kindly rose, as we admired it, and sought a photograph copy. When it was found,—the last

one he possessed,—he handed it to me, with compliments, to be used in MUSICAL AMERICA.

We spoke of Mlle. Boulanger's work in composition, a subject which deeply interested M. Pugno.

"Yes, she is writing an opera; in fact we are writing it together. The text is from a story by d'Annunzio. Its title is 'La Ville Morte.'"

INDOMITABLE DAYTON

Starts Symphony Series and Opens New Hall, Despite Flood Disaster

DAYTON, O., Nov. 14.—This week witnessed the inauguration of the fourth symphony season under the direction of A. F. Thiele and some 2,000 persons in Memorial Hall heard one of the finest concerts ever recorded in this city by Dr. Kunwald and the Cincinnati Symphony Orchestra, assisted by Mme. Marie Rappold. The season was formally opened with an address by Judge Carroll Sprigg, and this was followed by a response from Dr. Kunwald.

Dr. Kunwald gave masterly readings of the Beethoven Fifth Symphony and several Wagner works. Mme. Rappold, who made her first appearance in Dayton, took her audience by storm and sang magnificently the "Dich Theure Halle" and "Elsa's Traum," following these with an encore, a Spring song of Van der Stucken. Following the disastrous flood of last Spring it was predicted by some that there would be no symphony season here, but the indomitable Dayton spirit has triumphed in the cause of music.

The new auditorium in the new Y. W. C. A. building was formally dedicated to music last week with an engrossing concert of his own works given by Charles Wakefield Cadman, assisted admirably by J. Louis Schenk, baritone, of this city. The concert was under the patronage of Mrs. Robert R. Dickey and a number of prominent society women, and a reception was given for the two artists at the Dickey home.

Cecil Fanning and H. B. Turpin were guests of President John H. Patterson, of the National Cash Register Company, last

Wednesday, in a recital at the Y. M. C. A. Auditorium, at which the hearers were the officers of the factory, the heads of departments and their wives. "Scherzo."

Hugo Compositions Heard at Assembly Salon and Manuscript Society

John Adam Hugo, the young American composer, gave a hearing of his compositions at the Assembly Salon, Hotel Plaza, on November 6. He was assisted by Tullik Bell-Ranske, soprano, Roland E. Meyer, violinist, and Jacques Renard, cellist. Most of the program, together with several new features, was repeated with great success at the Manuscript Society concert held at the National Arts Club on November 13. On this occasion, he was assisted by Miss Bell-Ranske, F. W. Riesberg, pianist, Hans Merx, baritone, Roland Meyer, violinist and Harriet Barkley Riesberg, soprano. Mr. Hugo has just completed a new one-act opera, entitled "The Curse of the Gods," with book by Mme. Bell-Ranske; he is also at work on a quartet for piano, violin, cello and horn.

Indianapolis Success for Fanning and Turpin

INDIANAPOLIS, IND., Nov. 15.—Cecil Fanning, the young American baritone, and his accompanist, H. B. Turpin, recently gave a recital here, meeting with unqualified success. Mr. Turpin contributed explanatory remarks as to the new works on the interesting program, consisting of songs in German, Russian and French, as well as American songs by Sidney Homer and Marshall Kernochan.

ALL OPERA IN ENGLISH

De Koven Predicts It—Schelling Honored by American Academy

CHICAGO, Nov. 15.—Ernest Schelling, the pianist and composer, was admitted to membership in the American Academy of Arts and Letters, Department of Music, to-day. This is the society that corresponds in a way to the famous French Academy.

In yesterday's session of the Academy Reginald de Koven made sweeping predictions in his speech favoring opera in English. He declared that the most important development in the artistic life of the American people at present is that which will force the giving of all grand opera in the English language, without exception.

"I can state from the practical point of view that English is ever as good a language to sing in as Italian, which is called the best singing language," said Mr. de Koven. In answer to the argument often brought forward that the great foreign singers could not or would not sing in English, Mr. de Koven responded that they could learn to pronounce English and that they would have to do so if they expected to continue singing in this country.

Ada Sassoli, the Italian harpist, and Francis Rogers, the baritone, assisted by Isidore Luckstone, will give a concert at the Little Theater, New York, on the afternoon of Tuesday, December 2. A feature will be a group of unusual songs sung to harp accompaniment.

There is a young baritone named Caruso singing in operetta in Toulouse.



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The opinion of the distinguished critic of the *Springfield Republican*
with reference to the recital of

FRIEDA HEMPEL



*Is characteristic of the great
success this artist wins
wherever she appears*

SPRINGFIELD REPUBLICAN, Nov. 4th, 1913

Not for many years has there been an event of so much interest to lovers of beautiful singing as the concert last night in Hartford by Frieda Hempel. This was Miss Hempel's opening concert in America and the first notes of the new coloratura singer who last year so completely captivated New York opera audiences, were awaited with eagerness.

The singer chose for her first number aria, "Marten Aller Arten," by Mozart, and delighted everybody by her fresh, beautiful voice, finished singing and magnetic personality, but it was in the succeeding group of songs that her audience first felt how great an artist she was. **Everyone was quite prepared for fine work in operatic arias, but that she should be a magnificent singer of songs as well was quite unexpected.** It is not surprising however, for Miss Hempel not only has a beautiful soprano voice, she has as well a delicious sympathetic medium register, a great command of varied tone color, and she sings her songs with a keen intelligence and appreciation that brings out each delicate beauty and varying mood. She sang in all eight songs, five of which, "Du bist die Ruh," and "Horch, horch die Lerche," by Schubert, "Elfenlied," by Wolf, "S'Gretel," by Pfitzner, "Zur Drossel sprach der Finch," by D'Albert and "Staendchen," by Strauss, she will sing in Springfield. **No one who loves German lieder can afford to miss hearing Miss Hempel sing these songs.** The other two songs were "Mondnacht," by Schumann, sung exquisitely, and "Das Mitleidige Maedchen," by Phillip.

Besides the fine Mozart aria with which she began the concert, Miss Hempel gave a very interesting performance of the "mad scene" "Il dolce suono" from "Lucia" by Donizetti. She makes of this well-known aria something more than a mere vehicle for the display of high notes and agility, though in its performance she exhibits both, but she evidently seeks rather to convey the same effect of the pathos and beauty she would lend the scene in the opera. Treated in this manner the familiar aria loses much of the artificiality usually associated with it. Her third and last show number was a very brilliant performance of the "Parla" waltz song by Arditi, given with a captivating rhythm and gayety which called forth such rapturous applause that she was forced to add an encore, "Schlafe mein prinzen, schlafe ein," by Mozart, which was one of the gems of the evening.

Louis C. Elson in BOSTON ADVERTISER, Nov. 10, 1913

Miss Frieda Hempel won her first real American success in Boston. Here she was at once accepted as a great coloratura artist. She played her trump card first and sang that almost impossible aria of that very uncomfortable female, The Queen of the Night. We do not thrill very greatly over Mozart's vocal fireworks in "The Magic Flute," but the public are always whipped up into a fever of excitement by these laryngeal pyrotechnics, and if the voice of the people is the voice of God, then the voice of the coloratura soprano is the acme of music. **And it will be many years before we shall hear this brilliant aria so well sung again.** The old guard (Melba, Sembrich & Co.) used to do this sort of thing magnificently (that old guard which neither dies nor surrenders); but we doubt whether they would venture on this number today. It is a mountain peak of vocal difficulties. And these difficulties were royally overcome by Miss Hempel, who showed to splendid advantage in this scintillating vein.

"Il dolce suono," from "Lucia," was perfectly done, the voice balancing against the flute obbligato finely and every run and trill was as clear as a bell. The vocal waltz, "Parla" (which has no "parlato" in it), was a successful sop to the popular Cerberus and it displayed Miss Hempel's remarkable voice, high range and excellent method with great effect.

To the Editor of the *Republican*:

"Those fortunate people who were willing to give our local manager, W. F. A. Engel, their confidence and support in the concert given at the auditorium on last Wednesday evening by Frieda Hempel were well rewarded. First they saw only a beautiful young woman and it took only one song to assure her audience that she is all that she is claimed to be and more too. She has all gifts that a singer could have; **the most perfect voice of our time and exquisite art,** and as your able critic says: She can perform feats of agility, certainly, with ease and brilliance, and has all the conventional tricks at the tip of her tongue. But what, for that matter, can she not do? For the last six years this great woman has been the sensation all over Europe. You could not buy a seat for one of her performances for opera or concerts as they are all sold weeks in advance, and at the Metropolitan Opera House last season, where she appeared for three months, the house was entirely sold out at every performance. **Never has an artist left such a profound and lasting impression as this wonderful woman, Miss Frieda Hempel.** Let us hope that Miss Hempel can again come to Springfield with her marvelous art, now that we know her, and I don't hesitate in saying that she will receive a large audience."

(Signed) "AN ADMIRER OF MISS HEMPEL."

For concert dates address:

CONCERT DIRECTION ANNIE FRIEDBERG

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Dear MUSICAL AMERICA:

A gentleman who has been for years connected with a distinguished piano house in a prominent capacity, after reading what I had to say about Mr. Paderewski, last week, sent me a courteous message to the effect that he only wished he could lay hands on me in order to twist my tail. He would have difficulty in doing this, for the reason that, contrary to general superstition, I am, like the Manx cat, minus a tail. I am even without an appendix.

The gentleman has been exercised to the tail-twisting point of resentment because I made a statement with regard to Mr. Paderewski, namely, that he no longer plays the piano, but pounds it, and thereby not merely forces the tone, but destroys it. In fact, very often there came from the piano a most distressing cacophony.

I find that I am, by no means, the only one of the critics who have expressed themselves in pretty strong language. In last Sunday's *Tribune* I notice that Mr. H. E. Krehbiel, over his signature, writes:

"Exactly why a virtuoso who had established himself as pre-eminently the poet in his field should suddenly have felt it incumbent upon him, apparently, to abuse the qualities and powers of his instrument and create unmusical noises where musical sonorities were appropriate, it was hard to understand."

Also, in the *New York World* of Sunday last Mr. Key delivered himself in a review of Mr. Paderewski's second concert at Carnegie Hall, as follows:

"The use of too much vigor, which caused Paderewski to force his instrument beyond its musical possibilities, and a constant tendency to play unrhythmically were detrimental. His sudden changes in dynamics, wherein he applied his utmost power, suddenly, or dropped from a *forte* to the lightest whisperings of tone did not enhance the value of what he did."

Possibly my friend, the would-be tail twister, may find that there are caudal appendages to the critics of the *Tribune* and the *World*, and may employ his energies upon them, and so save me from destruction.

I am informed that my friend, the would-be tail twister, also says that all such criticism is wholly worthless, for the simple reason that Mr. Paderewski's recitals are sold out before he starts to play.

The duty of the writer on musical subjects has absolutely nothing to do with the box office receipts. If that were the only test let me say that the circus man who could teach a two-headed calf to dance the Tango in a hobble skirt with the fashionable slit would draw even more money than Mr. Paderewski. So that that is, after all, no test!

The veteran critic, Stephen Fiske, of *The Field Illustrated*, writes me to say that opera in English is no novelty in New York, as many seem to think from what has been published with regard to the performances now being given at the Century Opera House.

Mr. Fiske says that the first performance of English opera was that of "The Beggar's Opera," which was given at the Nassau Street and the John Street Theaters in 1750 and in 1825, and for ten years in the Opera House at Church and Leonard Streets. W. H. Fry, of the *Tribune*, produced his "Leonora" and George F. Britton his "Rip Van Winkle" at the Academy of Music in 1858. At the Academy, also, "The Taming of the Shrew," by Goetz; "Lakmé," by Delibes, and "Lohengrin," by Wagner, were presented in English by Theodore Thomas, and English versions of

Nero," by Rubinstein, and "Tannhäuser," by Wagner, followed.

Meanwhile, Clara Louise Kellogg had toured the country in English operas, and so had other troupes. The Boston Ideals varied their Gilbert and Sullivan repertory with "Trovatore" in English.

This, however, all relates to former years. In more recent times there has been practically little or no attempt to give opera in English, till the Aborns came along and made successful tours with excellent companies which gave very meritorious performances—performances of such a character, indeed, that the Aborns were finally chosen by the powers that be to become the directors of the season of opera in English at the Century Opera House.

You will remember that some ago I wrote you that I felt satisfied that Mr. Hammerstein would not open his opera house at the time specified, and that I should not be surprised if, for various reasons, he abandoned a large part of his enterprise as it has been announced, from time to time.

The statement has just been issued to the effect that owing to delay in the building the new Hammerstein opera house will not open till January, and then will only give opera in English, confirms my prediction.

This change in Mr. Hammerstein's program has naturally caused considerable feeling abroad among the artists who were engaged by Mr. Hammerstein, or, rather, by his son Arthur, and who will suffer serious losses, even if they can collect the various forfeits which they claim they are entitled to.

However, the artists of distinction are more or less able to take care of themselves. I understand some of them have already received substantial payments in advance. Furthermore, most of them can secure engagements, more or less profitable, for the rest of the season.

With the chorus, however, that has been rehearsing for some months in this city, the case is entirely different. I understand there are many cases of distress among those who have been rehearsing, without pay, for months, and who suddenly find the opening of the opera house postponed for two months more, with a chance that even then Mr. Hammerstein may not be able to carry out his purpose.

Without desiring to enter into the merits of the controversy between Mr. Hammerstein and the directors of the Metropolitan Opera House, I cannot but express my regret that Mr. Hammerstein has not been able to fulfill his promise, for the reason that his wonderful versatility and resourcefulness have always given an added interest to the whole operatic situation, certainly in so far that they have provided us with many most interesting novelties, as well as bringing out a number of artists more or less unknown before, who proved to be of the highest value and distinction.

One of the reasons that I understand caused Mr. Hammerstein's change of policy was that the subscription to his opera season was much less than he had expected. In fact, it is reported that it only amounted to something less than \$25,000.

This, however, I do not consider a fair estimate of the chances of Mr. Hammerstein's success, for the reason that the litigation between him and the Metropolitan naturally caused a great number of his supporters to hold off till they saw which way the legal cat was going to jump.

The scandal over the tickets of certain subscribers to the Metropolitan Opera season who sent in their subscriptions to a well-known ticket agency, and who are now threatened either with the loss of their tickets or with having to pay for them over again, because the agency had pawned the tickets, after they had sold some of them, with a trust company, to make good the full purchase price to the Metropolitan Opera Company, will have a good result, if it brings up the whole question of the relations of the speculators, not only to the opera house, but to the general public.

As a matter of fact, the present directors, the eminent millionaires who now run the opera, inherited the trouble, as well as the arrangement by which it was caused, from former managers. The arrangement by which the leading speculators, that is to say, the ticket agencies, obtain large blocks of opera tickets, goes back to the time when Henry E. Abbey, with his partners, John B. Schoeffel and Maurice Grau, managed the Metropolitan. At that time the financial responsibility for the success or failure rested wholly upon Mr. Abbey and his partners. That is to say, if they lost any money it was their loss; if they made any money it was their gain. The wealthy men interested in the opera house, as a real estate proposition, had no share either in the responsibility or the conduct of the operatic season.

Mr. Abbey, requiring large sums of money before the season opened, in order to pay the advances demanded by many of the artists, was in the habit of selling large blocks of tickets, at a discount, to the lead-

ing ticket agencies, receiving in payment therefore one-third, in cash, and the balance in the way of three and four months notes, which Mr. Abbey used to discount in the banks that gave him credit, and which the ticket agencies used to pay at maturity, when they had collected, in turn, from their patrons. This arrangement was continued up to the present season.

However, at least in the case of one large agency, the Metropolitan management appears to have demanded the whole sum for the season tickets, in cash. Not having the cash the agency paid one-third in cash, which they had already collected from their subscribers, and then handed over the entire mass of the tickets to a trust company, which advanced the remaining \$100,000.

The agency then being unable to raise the \$100,000 before the season began, could not release the mass of the tickets, and so the trust company foreclosed on the security.

The result is that a number of the season ticket holders who had already paid, in advance, for the whole season found themselves either liable to lose their tickets or to have to pay for them all over again to the trust company. How the tangle will be threshed out between the various lawyers remains to be seen.

Various claims are naturally made. The Metropolitan Opera Company claims that it has no responsibility in the matter, having simply sold a great batch of seats for their face price, less a discount. The trust company claims that it is simply, in the ordinary course of business, protecting itself for a loan which it made.

Meanwhile, the situation is complicated by the assertion of the District Attorney to the effect that if a crime has been committed he will most certainly take action against the parties who are responsible. If the District Attorney should come to the conclusion that a crime has been committed then, it would seem to me, that the trust company is in the position of a person or a pawnbroker, for instance, who has loaned money on stolen property.

However, one thing is certain—the more the matter is threshed out, the better for the future, for the reason that the directors of the opera house will unquestionably take such steps as will prevent a repetition of a scandal which has injured the standing of the opera house and caused many music-lovers a great deal of trouble, besides loss.

There are several sides to the issue. In the first place, the public itself is somewhat responsible. Instead of going to the theaters and the Metropolitan Opera House for its tickets, or sending for them, many people prefer to deal with the ticket agencies for all tickets for theaters, operas, etc., and to receive monthly bills and remit at their leisure and pleasure.

The result of this has been that the ticket agency business has grown to large dimensions in this city, the further result of which has been that you cannot get a decent ticket for any performance in New York at the box office price, and often, even when you have paid an advance of twenty-five to thirty per cent. on the box office price, at some agency or to some speculator, you find that the house is only half full.

The most interesting feature of the whole controversy is the discovery that the public itself has entered into the speculating business. The demand for seats on the majority of nights at the Metropolitan having in past seasons been greater than the supply, certain quick-witted people, among whom are some of the old subscribers, saw a way to get their own opera tickets for little or nothing.

They subscribed and paid for more tickets than they needed. They then made an arrangement with some speculator to sell the extra tickets on the nights they did not use them, for all the advance they could get, dividing with the speculator the difference between the cost price and the advance price charged.

Consequently, when on a big night, some speculator has offered to sell you a couple of orchestra seats for twenty dollars apiece, and has broken his heart and wept when you would only give him thirty-five dollars for the pair, which originally cost twelve dollars, the difference between the twelve dollars and the thirty-five dollars was not, in any sense, a profit for the management of the Metropolitan Opera Company, but represented twenty-three dollars gain—\$11.50 for the speculator and \$11.50 for some reputable lady or gentleman "in Society," who had thus, as you can readily see, managed to go to the opera, for one night anyhow, without any cost whatever.

How the Metropolitan management will deal with this phase of the situation is a serious problem. Suppose, for instance, that they receive at the box office a certified check for a certain number of tickets from an eminently respectable banker's wife, or the wife of an insurance company president—how are they either to know, or, if they know, how are they to stop a little speculation on the part of the lady, by

which she can get her opera privileges for little or nothing, by selling out to the speculators the tickets that she does not use?

So, you see, there is a good deal to the question—more than would appear on the surface. It shows that the public, that is so often talked about as being so innocent and so gullible, is not, as regards certain of its members, as innocent and gullible as some think.

There is one point upon which I would venture to disagree with the directors, who have spoken for the opera company, namely, that in selling these large blocks of tickets to the leading ticket offices they have not alone followed custom, but have continued an old arrangement, because in past times these ticket companies and agencies were a strong factor in building up the business and clientele of the Metropolitan Opera House. There I venture to differ.

I will admit, as I said, that there are many people who prefer to pay an advance on their theater and opera tickets, so long as they are spared the trouble and annoyance of going, or sending, to the various box offices.

On the other hand, through the present system the public, which can only occasionally go to the opera, is held up and forced to pay exorbitant prices to speculators. This does not help the popularity of opera nor of the Metropolitan. In fact, with the exception that I have mentioned it may be said that the speculators and ticket brokers have been a millstone round the neck of the Metropolitan Opera for years, and nothing but the intense desire of the public to witness the performances has prevented it showing very distinctly its resentment.

What has built up the prestige of the Metropolitan Opera House has not been the ticket offices, the ticket agencies or the ticket speculators, but the performances, the standard of which has been steadily rising, due to the public spirit, as well as the enterprise of the distinguished men who form the Board of Directors, and of whom it can be said, with truth, that regardless of expense or profit, they finally succeeded in giving opera in New York in a manner in which it has never been given before, and in a manner superior to that in which it is given in any other opera house the world over.

If you want to have a good hearty laugh go up, some afternoon, to the McAlpin Hotel, get hold of Nahan Franko, the distinguished musical director who conducts afternoon concerts of the highest class of music for the benefit of the ladies who go there to discuss the tariff and the Tango and induce Franko to describe to you the life of Richard Wagner, as it is now being given in this city at the Amsterdam Theater, in the shape of a moving picture show.

It is not everybody who knows that Franko, besides being a conductor and musician of the highest distinction, has a dry wit which a Sheridan might have envied!

Your Mephisto.

CAMPANINI COMPANY TO STAY IN PHILADELPHIA

Director of Chicago Opera Quotes Stotesbury to That Effect at Dinner to Philadelphia Music Critics

PHILADELPHIA, Nov. 15.—At a dinner which he gave at the Bellevue-Stratford last evening in honor of the local music critics, Cleofonte Campanini, general director of the Philadelphia-Chicago Opera Company, gave out a statement which seems definitely to settle the "opera situation" in Philadelphia, so far as next season is concerned.

"In Europe last Summer," said Mr. Campanini, "I heard from Henry Russell, director of the Boston Opera Company, that that organization was to succeed the Chicago company here. I was greatly surprised, and when I returned to New York I immediately sought Mr. Otto Kahn for confirmation of the word of Mr. Russell, or for denial. Mr. Kahn told me that Mr. Russell was entirely correct in his statement. Then I went to Mr. Stotesbury, but he was not in accord with Mr. Kahn in the matter, and the company of which I am director, he said, was to stay here. I am greatly pleased at this, for I have in my mind great plans for the future. In my first season I am not able to do all I wish, but I hope in time to make the company the greatest in the world."

A. L. T.

Pavlova in New York Again

Anna Pavlova, who danced at two performances at the Metropolitan Opera House recently, was seen at a "return" engagement last Monday night at the Manhattan Opera House, where a huge audience greeted her at the first of five special performances.

Felice Lyne is winning much success in Australia as the coloratura star of the Quinlan Opera Company.

PUTNAM GRISWOLD

— IN —

Concert and Recital

OPENS SEASON WITH LEADING ORCHESTRAS OF MIDDLE WEST

PRESS EXCERPTS:

Minneapolis Symphony Orchestra

"Putnam Griswold's vocal work was of transcendently beautiful artistic quality. Endowed with a richly opulent and wonderfully colorful voice, Mr. Griswold sings with ease, assurance and authority. He refused an encore after six recalls."—*Minneapolis Tribune*, Oct. 25/13.

"The really highest events of the program were the glorious vocal and orchestral combinations as they were so perfectly rendered by Putnam Griswold with the orchestra."—*Minneapolis Daily News*, Oct. 25/13.



Kansas City Symphony Orchestra

"Putnam Griswold is conceded the highest standing of any American man in opera and it is especially appropriate that he should come here for the Wagner Concert, as his fame lies chiefly in the performance in the great basso rôles of the music



dramas."—*Kansas City Star*, 11/2/13.

"Mr. Griswold, the distinguished American Wagnerian basso, gave a superb rendering of the two big soli from 'Die Meistersinger.'"—*Kansas City Journal*, 11/4/13.



St. Paul Symphony Orchestra

"Putnam Griswold, just back from his numerous European triumphs, was in excellent voice, and it is one of the most resonant and beautiful voices contained in the musical composition of any singer alive today. His art, too, is commensurate with his voice. It is large, well balanced and mentally strong. He was commanding by virtue of his sound art."—*St. Paul Pioneer Press*, 11/6/13.

"His songs were given with exact diction, manly quality, well adjusted dynamics and human wholeheartedness. There is no better work in the singing world today. He has all that any man can have."—*St. Paul News*, 11/6/13.

RECENT RECITALS:

MOLINE, ILL.

"The recital given last evening at the Moline Theater by Putnam Griswold was truly the musical event of the year in this vicinity. The singer won his audience with his first number, and with each song the interest and enthusiasm grew.

It would be difficult to say in which particular part of this program the singer excelled for every number whether it was some dramatic interpretation or the most tender love song was given beautifully. His voice is a noble one and his technique perfect."—*Moline Evening Mail*, 10/31/13.

"Griswold Recital Artistic Triumph. Most Successful Event of Kind in the Tri-Cities. In a Class by Himself. Wonderful powers of voice and expression. Verve and authority of style stamped his work as that of the highest kind of artistic endeavor."—*Moline Dispatch*, 10/31/13.

CLARKSBURG, W. VA.

"His voice, big, resonant with exquisite melody, and under marvelous control, has withal a smoothness, a velvet tone that enthralls."—*Davenport Times*, 10/31/13.

"His fine stage presence combined with his rich beautiful voice of perfect pitch and quality won his audience on his first appearance and the recital was one of the finest ever given here. Mr. Griswold's achieve-

ments last evening assure him of a capacity house on any future appearance here. His group of old English songs was especially pleasing."—*Clarksburg Exponent*, 10/18/13.

"Loud and frequent applause voiced its appreciation of Mr. Griswold's renditions. Mr. Griswold lived up to the advance notices and proved himself one of the best basso singers ever heard in this city."—*Clarksburg Telegram*, 10/18/13.

WATERBURY, CONN.

"Not only is his voice both powerful and rich in tone, but his singing is marked by artistic finish and clear enunciation, as well as by dramatic expression, and his manner charms everyone who attends his recitals.

Mr. Griswold, after his achievement yesterday, can always be sure of an audience when he announces a recital."—*Waterbury American*, 4/30/13.

"Musical critics, who attended, declared that the singing of Mr. Griswold was beyond a doubt the most wonderful that has been heard in this city for a long time and that he has a wonderful voice. The rhythm of his singing at times swayed the audience to rounds of applause and twice he was forced to repeat numbers.

There was nothing to choose between the different numbers of Mr. Griswold's recital. All were of the highest quality."—*Waterbury Republican*, 10/30/13.

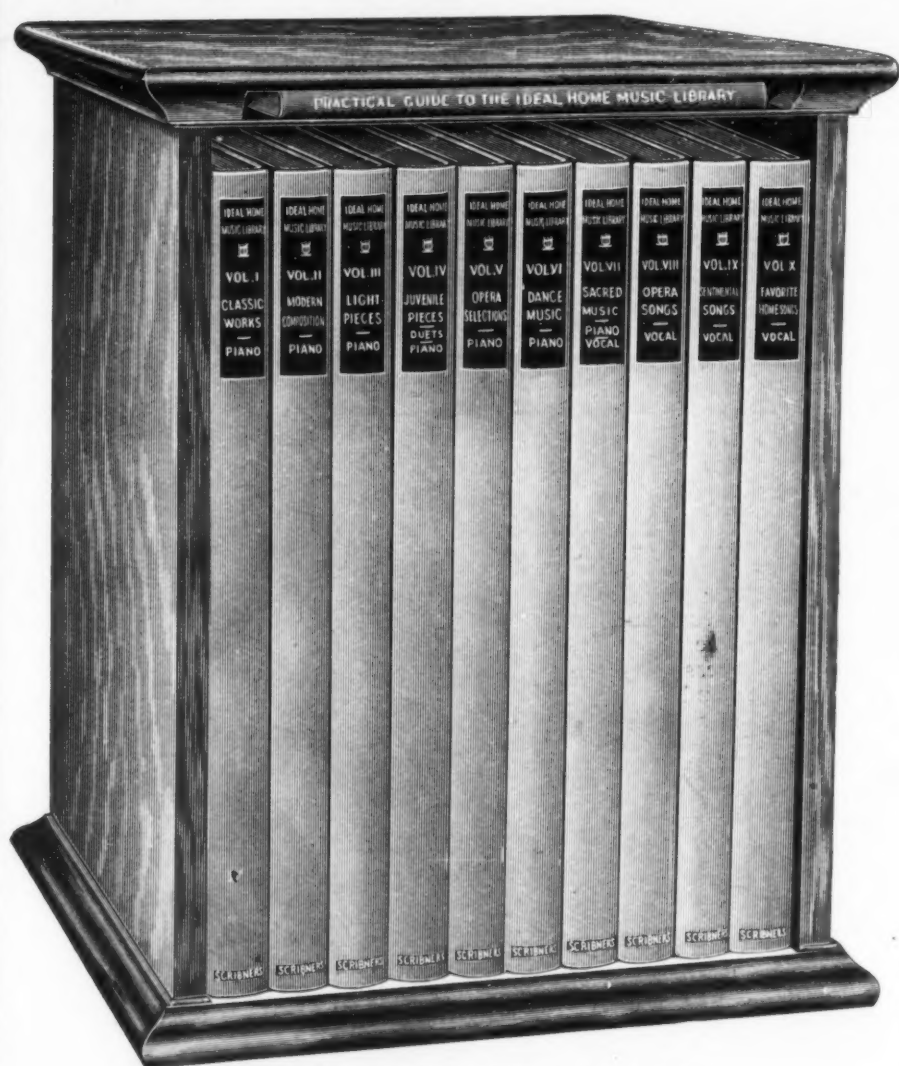
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A MEMORABLE epoch in the history of music was inaugurated through the recent publication by Charles Scribner's Sons of "**The Ideal Home Music Library**," and the immediate favor with which it has been received affords concrete evidence of timely issue. Conceived more than twelve years ago and gradually worked out as a labor of love, it fulfils far beyond the wildest expectations every enthusiast's dream of an ideal home musical compilation, and, most important of all, the formation of **The Scribner Music Club** not only makes possible your purchase of the work at a substantial saving on the publishers' price, but you have the added advantage of paying for it in convenient monthly remittances.

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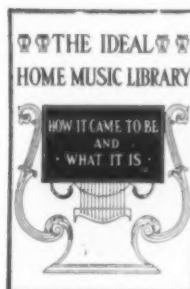
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VERDI AS A CRITIC OF CRITICS

A Letter Recalled in Which the Composer Confessed Ignorance of Current Musical Happenings—A Weingartner Concert in Berlin Despite Court Edicts—Flonzaley Quartet Plays Schönberg

European Bureau of Musical America,
Neue Winterfeldtstrasse 30,
Berlin, October 30, 1913.

AS the flames of enthusiasm aroused by the Verdi centenary have not yet died out, it may still be opportune to mention a Verdi anecdote of the year 1862. The *Gazzetta di Parma* recently published a letter written by Verdi to a journalist who had criticized several features of the maestro's opera, "La Forza del Destino." Among other things, Verdi wrote:

"If you felt called upon now and again to include censure among that which you appraised, you were certainly entitled to do so and unquestionably did the correct thing. Moreover, I am not in the habit, as you know, of getting angry even at a directly hostile article in the press any more than I am accustomed to expressing my thanks (and herein I am perhaps in the wrong) for kindly disposed articles. I love my independence in everything and fully respect the same trait in others. As you were obliged to write an article about my opera it was perfectly right of you not to allow yourself to be influenced by a handshake or by a visit paid or returned."

Verdi then went on to confess that he was entirely uninformed regarding musical matters and proceeded: "Do not think that I make this statement for the purpose of appearing funny. No, it is the absolute truth. I have scarcely a single sheet of music in my home and have hardly ever called upon a publisher to examine new compositions. That I am informed on theatrical matters is merely the result of my hearing novelties in the theater, never of having studied them. If they please me I listen to them from the first to the last note; if, however, they do not impress me I leave the theater without ever again having the desire to hear them. I therefore reiterate that among all composers of the past, present and possibly the future, I am probably the most uneducated. But let us understand each other—I refer to musical education, not knowledge. I should be untruthful if I denied that in my youth I pursued prolonged and very conscientious studies in music. And, therefore, I am equipped fairly reliably for writing and for distributing the rôles. I am always fairly certain to attain that which I have had in mind, and if, at times, I seem to write something that is irregular or contrary to existing rules I do it because the close, strict rule does not seem to me to be adaptable for producing the desired effect, and because I do not consider even all the rules now prevalent as being advantageous."

No Small Audiences for Julia Culp

Julia Culp is a prima donna of the concert hall—she has been to America, and, in the vernacular, she has "made good." Is it, therefore, surprising that she manifests no great enthusiasm for appearing in a concert hall but partly full? Not long ago—but long enough already to have become history—Julia Culp was booked to sing at a concert in Goerlitz. She found that the sale of tickets did not warrant her expecting a full house and took the next train back to Berlin. The result, as was to be expected, was a lawsuit on the part of the manager, refunded money to the Culp enthusiasts who had come and a splendid bit of advertising for the singer.

It will be remembered that it had been ordained by the higher courts of the German Empire that Weingartner is not to conduct in Berlin before the year 1916. Last night, however, "Fighting Felix"—as we feel inclined to term him—appeared on a regular concert platform in the dual capacity of composer and conductor. The event was the concert of Weingartner compositions by the violinist, Hjalmar von Dameck. The program included a com-

paratively new violin sonata and the older frequently heard Quintet in G Minor, played by the concert-giver, the composer at the piano and Benno Schuch, Nieder Mayar and Prof. Schubert. The interpretation of the Sonata suffered somewhat by the unequal rendering of the pianist and violinist, in favor of the former. Mme. Lucille Weingartner, née Marcel, then sang a group of her husband's songs to splendid effect, impressing her hearers as so often before with her rare vocal gifts.

Flonzaleys Play Schönberg

Whatever could have induced the Flonzaley Quartet to include in its concert in Bechstein Hall on Saturday evening Arnold Schönberg's Op. 7? I wonder whether the announcement of this masterpiece of eccentricity was the cause for a number of empty seats—a phenomenon not usually observed at the concerts of this splendid chamber music organization. Let it be understood I do not dispute the unquestionable musical talent of Schönberg, for he is a melodist and an instrumentator of no mean order. But what does it all portend, when all that we have been taught to consider as form is positively insulted in the most heinous manner, when occasional attempts to adhere to melodic lines (no matter how undulating) alternate with the most ear-splitting cacophonies and dissonances. If Schönberg is a futurist, it will require, I am afraid, a special school to develop the proper appreciation for this form of art. When listening to this ultra-modern product it occurred to me how still more unfavorable the effect would have been with an interpretation by other than the magnificent Flonzaley Quartet. One cannot imagine a greater relief than the succeeding Haydn Quartet, which the Flonzaleys rendered with all that masterful virility and clarity for which they are so noted.

Heinrich von Opienski, a Polish composer and conductor, gave a concert Monday evening with the Blüthner Orchestra in Blüthner Hall. Opienski is exceedingly productive. He presented his hearers with a symphonic poem, selections from his opera, "Maria," piano compositions and other numbers which seem to have one predominant note in common—their characteristic Slavic weirdness. But aside from his compository manifestations, the concert-giver proved himself an admirable conductor with a well-contained temperament and the fire of inspiration.

The assisting artist of the evening, Mme. Felicie Kaschowska, sang a selection from "Maria" and several songs of Opienski with artistic expression.

O. P. JACOB.

Chamber Music

BERLIN, Oct. 28.—The Rosé Quartet of Vienna gave its only Berlin concert to a crowded house in the Singakademie on October 22. Not only the international reputation of this Quartet, but doubtless the unusually interesting program chosen—the Bruckner Quintet in F Major, and the B Flat Major Sextet of Brahms—contributed to drawing the large audience. Routine alone could never make possible an ensemble of such perfection. The evening was an extraordinary success.

Mischa Elman's first concert with the Blüthner orchestra, conducted by Max Fiedler, was a repetition of the successes which he wins everywhere. The famous violinist was in splendid form and the Lalo concerto received a most artistic performance at his hands. The success of the evening, however, was the concerto of Max Vogrich, which was performed for the first time at this concert. Elman gave all there was in him to make this glorious work a success, and during the last years no new work has received a more spontaneous ovation than this. Max Fiedler brought out the orchestral effects with splendid discernment and authority, bearing off his full share of the honors. Elman's interpretation of the Beethoven D Major Concerto was masterly in every detail. This violinist has not only a big, beautiful tone and a technic that knows no difficulties, but also a big style, and he expends every ounce of his energy upon getting to the bottom of the composer's meaning.

Henri Marteau's second concert, devoted to the production of new works, attracted a larger public than the first, in spite of the fact that the violinist has not been very happy in his choice of novelties. Otto Neitzel's symphonic poem, "The Dream of Life," is a work suggestively Wagnerian

in its harmonic scheme, and the constant over-generous employment of trumpets obliterates any impression which might otherwise have been gained. Kähler's Symphonic Prologue to Kleist's "The Prince of Homburg," though a work of merit in part, is of interminable length. But even extreme length sometimes has its advantages. The MUSICAL AMERICA representative was able to leave the hall, visit another concert and return in time to hear the closing bars. H. Kossler's "Passacaglia Concerto" is not a grateful work for the violin. Marteau was applauded in a vastly more spontaneous manner after his virile interpretation of the Lalo "Spanish" Symphony.

On the same evening a group of songs by a Berlin music critic, Fritz Crome, was sung in the adjoining Klinow-Scharwenka Hall. Among these "Ich bitte euch" and "Der Kuss" were the most attractive in melodic invention and fitting accompaniment. Crome knows how to write for the voice and in his songs his harmonic progressions are neither hackneyed nor far-fetched. The accompaniments especially were most original and pianistic.

Max Fiedler's Concert

A large crowd attended Max Fiedler's first Philharmonic concert in Beethoven Hall, October 25. Mr. Fiedler has a large following in Germany and his concerts are attended with the greatest interest by public and press alike. The program was begun with Weber's "Oberon" Overture, which Mr. Fiedler conducted with the utmost grace and classical dignity. The Rachmaninoff E Minor Symphony, though well known to the American public, is seldom heard in Berlin. The interpretation of Mr. Fiedler—dramatic and well thought out—may be said to have awakened a new interest in the work in the German capital. Mr. Fiedler's four songs, with orchestral accompaniment, "Freundlicher Tod," "Vorfrühling," "Wiegenlied" and "Die Musikant," were warmly received. Especially clever was "Vorfrühling," with its dainty melodies and clever accompaniment, in which the effect of the spring-bow on the muted strings, in imitation of the wind, was most quaint and original. Mme. Hermine d'Albert, the soloist of the evening, was heartily applauded.

It was a pleasure to hear this conductor's interpretation of the Brahms-Haydn Variations. Though varying greatly from the conception of other masters of the orchestra Fiedler presented this work in a manner which was at the same time sincere and effective and his success was unmistakable both as conductor and composer.

The St. Petersburg String Quartet's only Berlin concert was well attended. The program consisted of the Taniew C Major and Glazounow D Minor quartets and a group of songs, Arensky's "Poesie," Gretchaninoff's "Dem Engel gleich" and two songs by Rachmaninoff, "Wie alles geht" and "Der Herr erstand."

Youthful Violinist's Success

Alma Moodie, the youthful and most talented violinist, recently gave a recital in Blüthner Hall with excellent success. Miss Moodie has a large tone and a technic which overcomes all difficulties.

The Bohemian String Quartet played the Schubert "Forellen" and the same composer's C major quintets October 28 in Beethoven Hall. This quartet is undoubtedly one of the first in Europe. Beethoven Hall was filled to suffocation.

The excellent teacher and pianist, Anna von Gabain, in her piano recital in Harmonium Hall, played a thoroughly modern program containing Reger's B Minor Variations on a Bach Theme, a Draeseke Sonata quasi Fantasia, the d'Albert D Minor Suite, op. 1, and the Brahms F Minor Sonata.

Lois Brown, a pupil of Alberto Jonàs, played with excellent success in Breslau, October 17, with the Breslau Philharmonic Orchestra, repeating her success in Nordhausen October 21 with the local Philharmonic Orchestra. Mme. Lydia Hoffman-Behrend, another highly talented pupil of Jonàs, played in Eberswalde, near Berlin, October 17, with signal success.

Emily Gresser, a pupil of Sam Franko, who played the Lalo Spanish Symphony in Berlin with great success with the Blüthner Orchestra, will also play in Hamburg, Breslau, Munich, Frankfurt a.M. and other cities during the present season.

Augusta Cottlow's Engagement

Augusta Cottlow, the popular American pianist, has secured among others the following European engagements for the present season: Dresden, Prague, Vienna, Munich, Frankfurt a.M., Hamburg, Amsterdam, Leipsic, etc. Miss Cottlow will appear in recital in Berlin February 25 in Beethoven Hall. This pianist is a recognized champion of Edward MacDowell's works, and expects to play one of his sonatas on nearly all of her European pro-

grams. When Miss Cottlow appears with the Vienna Tonkünstler Verein, on November 9, she will play the second MacDowell concerto, which, so far as we know, will be its first performance in Vienna.

During this season the pupils of Dr. Brun's Vocal School will give a matinée and later a concert in the new Meistersaal. Later in the season his pupils will give an operatic performance in the Theater des Westens.

Marguerite Melville-Lisniewska

After one of Mme. Melville-Lisniewska's early London appearances Sir Henry Wood wrote her: "The musicians were delighted with your splendid playing and you really made, I think, a lasting impression here. I hope we shall have the pleasure of having you play with us again." Every year since then Mme. Melville has played in London with equal success and is engaged again for one of the Sunday symphony concerts in Queen's Hall on February 22, on which occasion she has been asked to repeat the Chopin F Minor Concerto, which she played at one of the Promenade concerts last year.

The highly talented young Australian violinist, Warwick MacKenzie, a pupil of Antonio de Grassi, gave a concert in Nürnberg recently with great success. The press of that city reports numerous ovations for Mr. MacKenzie, and designates him as a violinist of stupendous technic and emotional temperament. Mr. MacKenzie will be heard in London both with orchestra and in recital and will also work on repertoire with his teacher in that city.

H. E.

Sunday Prejudice Overcome by "Persian Garden" Quartet in Providence

WORCESTER, MASS., Nov. 10.—The second concert of the Sunday night Steinert Series last night in Mechanics Hall was heard by a good-sized audience, in spite of the protest that is being made by the clergy of the city against this form of Sunday entertainment. The artists included Inez Barbour, soprano; Nevada Van Der Veer, contralto; Evan Williams, tenor, and Reinald Werrenrath, baritone. Both Mr. Williams and Mr. Werrenrath are Worcester favorites and were given most enthusiastic welcomes as they made their appearance. The women of the quartet were newcomers to the concert platform here, but before the close of the program were established in the favor of the audience. The feature was the rendition of Liza Lehmann's "In a Persian Garden," which constituted the second half.

M. E. E.

Flotow's operas, "Martha" and "Allesandro Stradella" fall into the public domain on January 1.



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PUCCINI'S "GIRL" A SUCCESS IN VIENNA

Has Its First Performance at the Hofoper—American Tenor Piccaver Scores as "Johnson"—A Busy Week for Weingartner

VIENNA, Nov. 3.—The plunge into the musical season has been taken, at its flood tide, as it were, and a climax seems to have been reached almost at once. On one and the same evening recently there was a première ("Girl of the Golden West") at the Hofoper, and a Huberman appearance after some years in the large hall of the new concert house; and a few days later, again on the same evening, Eugen d'Albert and Beatrice Harrison gave a sonata concert in the middle hall, and in the small hall there was an interesting song recital by Dr. Ludwig Wüllner, with Felix Weingartner officiating at the piano. Moreover, the Nicolai concert of the Phil-

Piccaver and the *Rance* of Hofbauer were musically and dramatically impersonations of supreme excellence, while the numerous other characters were allotted to prominent members of the company, the American basso James Goddard among them in the part of *Jake Wallace*. To judge by the applause and the numerous recalls of both composer and singers the opera was a decided success. After the beautifully sung cantilena in the final act Piccaver was demonstratively acclaimed. Conductor Reichwein deserves all praise for his splendid handling of chorus and orchestra, and Director Gregor has once again given evidence of his skill in placing a work on the stage.

Jean de Reszke, who is spending a few days in Vienna on his way from his estate in Russian to his home in Paris, did not fail to hear Puccini's opera and to express his appreciation of the Vienna representation.

Preparing for "Parsifal"

The Hofoper is now busy with preparatory work for the production of "Parsifal" early in January. The cast has been fixed as follows, the alternating artists being the tenors Burrian, Miller and Schmedes, the contraltos Mildenburg and Hoy, the baritones Schwarz, Weidemann and Haydter and the basses Goddard and Mayr.

At the Volksoper the three guest performances of Emmy Destinn passed off most successfully. As *Aida* she was at her best vocally and dramatically, while Frl. Kalter, a regular member of the company, gave an *Amneris* that would be a credit to any stage. In the coming week the celebrated Italian baritone Battistini will appear at the Volksoper in some of his famous parts.

The Huberman concert last Friday drew an immense audience to the large hall of the new concert house. The violinist played the Beethoven Concerto in D Major, the second number on the program—the first was the Bach Concerto in E Major—in truly exalted manner and held the audience rapt by the purity and ardor of his conception. The last and final number, the familiar Mendelssohn Concerto in E Minor—I heard him play it in New York, whither Conried brought the then prodigy some sixteen years ago—could scarcely prove a climax, wonderfully played as it was. Stormy recalls finally evoked an encore, an ingenious bit by Elgar. The accompanying orchestra throughout the evening was that of the Concertverein under Loewe.

Prize Composition Sung

Karl Prohaska's choral prize composition, "Frühlingsfeier" ("Celebration of Spring") was heard at the first of this season's regular "Gesellschaft's" concerts in the large Musikverein's hall. The success the work achieved is in every way justified by the quality of the composition, its exceedingly fine choral effects, splendidly picturesque instrumentation, wholly on modern lines, and fine imaginative power that could give such adequate expression to Klopstock's Ode, which forms the underlying text and is a proclamation of the worship of God in nature.

Director Franz Schalk had devoted careful work to his difficult task, the Concertverein and orchestra of the Concertverein covered themselves with glory under his baton, and the solo quartet, composed of Mmes. Foerstel and Kraus-Osborne, the tenor, Glogerger (Darmstadt), and the basso, Dr. Felix von Kraus, were excellent, as always.

New Honor for Leschetizky

Professor Leschetizky has been distinguished by the Czar of Russia, receiving from him the Grand Cross of the Order of Stanislaus. The indefatigable "grand old man of music" is busy as ever again with the many pupils who flock to him annually. The "Frau Professor," Marie Gabrielle Leschetizky, has been concertizing with great success in Lemberg, Prague and other Austrian cities. **ADDIE FUNK.**

Maggie Teyte Sings English Songs in Costume in Middle West

Maggie Teyte, the English prima donna, gave a recital recently at the College Auditorium, Cedar Falls, Ia., before an enthusiastic audience. An innovation which pleased her hearers was the singing of several old English songs in costume. Miss Teyte also gave a recital in Houghton, Mich., her program being made up of two groups of English songs and one in Italian. The feature of the Italian group was the "Mi Chiamano Mimi" aria from "La Bohème."



Giacomo Puccini—A New Photograph Taken in Vienna

harmonic Orchestra, so named in honor of its first conductor, always the last of the season, was placed first on the list this year in honor of its latest leader, Felix Weingartner, and in celebration of his birthday. A pretty idea, as the proceeds from this concert are allotted to the pension and sick fund of the association.

Weingartner, indeed, played a prominent part in the musical world of Vienna last week. The above-mentioned Nicolai concert on Sunday proved artistically and socially a brilliant success. The program contained two symphonic works by Weingartner, his "King Lear" and "Lustige Overture" works illustrating the composer's older and more modern period, and between them a number of charming lyrical compositions with piano and orchestra accompaniment, delightfully and expressively sung by Dr. Wüllner, an artist of finest feeling. Beethoven's "Fifth" was the remaining number and received an inspired reading from Weingartner. The applause at the close of the concert was never ending. A banquet was tendered Weingartner on Monday evening.

Production of "The Girl"

Puccini's "Girl of the Golden West" had its first performance in Vienna last Friday. The composer had come to Vienna some weeks previously to be present at the rehearsals, and expressed his entire satisfaction in every respect, with special words of praise for the singers. He was quite prepared to have the opera designated a "kino-drama," as was actually done by some critics. Indeed, he thinks the work probably gave the incentive for "cowboy films."

It is not unlikely that, having depicted French life in "Bohème," given Japanese coloring in "Butterfly" and illustrated the "Wild West" in the "Girl," Puccini may now compose an "Old Vienna" opera. At all events, during his stay here he has made the round of the operette theaters, though, to his regret, he has not come across the genuine Vienna waltz as embodied in the Johann Strauss dances.

As to the Vienna production of "The Girl" it may safely be stated that rarely has a finer stage setting been seen. The *Minnie* of Frau Jeritza, the *Johnson* of

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ATLANTA LOSES CITY ORGANIST APPOINTEE

William Zeuch Resigns, Due to Nervous Breakdown—Concerts by Sousa and Hearing of New Baritone

ATLANTA, GA., Nov. 11.—In response to an urgent telegraphic request, stating that he had suffered a nervous breakdown, William Zeuch of Chicago has been released by the Atlanta Music Festival Association from his contract to become Atlanta's city organist. Mr. Zeuch had been engaged to succeed Dr. Percy J. Starnes, and his coming to Atlanta had been anticipated eagerly because of his appearance here a few weeks ago.

The resignation of Mr. Zeuch leaves Atlanta not only without a municipal organist, but minus a director for the big music festival chorus of over 300 voices. The association has already started efforts to find another concert organist. Only a musician of the highest talent will be engaged, and, in keeping with the association's policy to recognize American artists first, many of the foremost organists of this country will be brought here to play before a selection is made.

John Philip Sousa with his band is giving four concerts daily at Atlanta's "million dollar automobile show," which is now in progress. One of the most popular numbers on Mr. Sousa's program, naturally, is "King Cotton," which he composed especially for the Cotton States exposition here many years ago.

One of the most interesting recitals of the past week was that at the Atlanta Conservatory of Music, Tuesday evening, when C. Frederick Bonawitz, baritone, assisted by Annabelle Wood, made his initial appearance before the Atlanta public. The reception accorded him at his recital indicates popularity for him here.

Mrs. M. A. Arrowood sponsored a recital Friday afternoon by de Cortez Wolfungen, tenor, and Mildred de L. Harrison, accompanist, in the ballroom of Hotel Ansley. **L. K. S.**

The Pianist Who "Pounds"

[W. J. Henderson in New York Sun]

It is with sorrow, indeed, that those who cherish high ideals of musical art have watched the growth in the last twenty years of the eagerness of pianists to test

to the utmost the strength of the hammers and the strings. The evil-minded among us have often wished that the jangling strings would break and thus possibly give check to the triumph of sensationalism over real beauty. When some pianist whose name carries with it the weight of world-wide fame sometimes permits himself to treat the piano rudely and to mar otherwise beautiful performances with boisterous outbursts, incalculable evil is done. The public performer who emblazons his proud banner with the magic word "Success" has an authority which puts to ignominy all the precepts of the teachers and all the comments of the critics.

ALL-BRITISH CONCERT

Morgan Kingston and Welsh Singers in Miscellaneous Program

Great Britain supplied all the performers in the concert at Aeolian Hall on November 13, when Hucknaw-Torkard, England, was represented by Morgan Kingston, and Newport, South Wales, had the Gwent Welsh Male Singers as its representatives. The national phase of the concert was emphasized by the fact that the Welsh glee club offered a number of the Welsh melodies and Mr. Kingston sang some of the English ballads.

The latter singer, who was described on the program as "premier tenor of the Century Opera Company," appeared first in the "Tosca" aria, "E lucevan le Stelle," in which some roughness of tone was to be attributed to his singing *Samson* on the two previous evenings at the Century. Mr. Kingston's strongest impression was made in Landon Ronald's "Love, I Have Won You." The tenor's accompanist was his teacher, Evelyn Edwardes, and he brought her out to share his numerous recalls.

With George F. Davis again as conductor the chorus of fourteen men appeared to better advantage in this intimate auditorium than it had at Carnegie Hall in its last year's début. Arthur A. Smith was its accompanist. **K. S. C.**

The Madison (Wis.) Choral Union has elected officers for the ensuing year. Prof. J. L. Sammis is president; Mrs. Frank J. Main, vice-president; Irving W. Jones, secretary; Paul Weaver, treasurer, and Ralph W. Hill, librarian.

NEW MUSIC—VOCAL AND INSTRUMENTAL

SIGMUND HERZOG, widely known as a pianist and teacher in New York musical circles, has distinguished himself in compiling two albums of sonatas, which appear from the press of G. Schirmer.*

Volume I, which consists of easy sonatas, is given over to works in the form by Beethoven, Clementi, Diabelli, Dussek, Köhler, Krause, Kuhlau, Lange and Lichner. There are also miscellaneous pieces by Bach, Beethoven, Gurliitt, Hiller, Hummel, Kullak, Lichner, Narici, Reinecke, Schumann and Streabogg. In choosing these Mr. Herzog has shown great discrimination and has allowed his long experience as a teacher to guide him. He has further classified the various pieces according to what results they are intended to produce, has provided them with admirable fingering and in short has subjected them to a revision which makes them all the more suitable for use in teaching to-day.

Volume II contains intermediate material. In it are ten sonatas from the works of such well-known composers as Hiller, Krug, Loeschorn, Merkel, Reinecke and Spindler, while less known men like Bachmann, Förster and Steibelt are also represented. The miscellaneous pieces are taken from the works of Chopin, Duvernoy, Gade, Heller, Jadassohn, Martini, Mendelssohn, Merkel, Poldini, Rameau, Reinhold, Rontgen, Tschaiakowsky and Wollenhaupt.

Mr. Herzog has done the same work in connection with these numbers as he has for the others. Phrasing, fingering and general revision are again attended to in splendid style. The student is also aided in the knowledge of what he is playing by the inclusion by Mr. Herzog of the date of the birth and death of the composer under the name at the top of the first page of each composition.

Teachers who have been using the other Schirmer sonata albums in their work will find Mr. Herzog's albums a distinct advance. These two albums are modern

in spirit and in general style and show the progressive trend which music teaching is taking to-day.

***"CLASSIC SONATINA ALBUM." A Collection of Easy Sonatas and Miscellaneous Pieces. Classified, Compiled, Revised and Fingering by Sigmund Herzog. Volumes I and II. Published by G. Schirmer, New York. Prices, Paper, \$1; Cloth, \$2 each.

THERE are several new organ works in the new Novello issues,† prominent among them being F. W. Holloway's "Suite Ancienne," opening with its Prelude-Chorale, and containing a fine "Courante en Forme de Canon," strict throughout, a Duo and a strong Finale Alla Fuga. The work must be recognized as one of the best of modern organ compositions, its workmanship being that of a musician of distinction and its contents equally interesting and worthy. Mr. Holloway has counterpoint at his fingers' ends and writes with mastery.

A new Fantasia and Fugue by C. Hubert H. Parry is, as is to be expected, a sterling piece of writing. As to its inspiration there may be some question. Suffice it to say that both the fantasia and the fugue are worthy of a modern contrapuntal master and the work should be played by all organists who admire serious contemporary organ music and who incidentally have the technique to perform the piece, which is by no means easy of execution.

A lighter recital piece is J. Stuart Archer's Intermezzo. It is a melodious bit, which, however, does not descend to the low level dubbed "lolly-pop ditty" by a distinguished British organist. Harmonically there is something to admire in it which is rare in lighter pieces of the kind, the G Flat Major section being exceptionally interesting.

†"SUITE ANCIENNE. For the Organ. By F. W. Holloway, Op. 58. "FANTASIA AND FUGUE." For the Organ. By C. Hubert H. Parry. Price 2s. 6d. net each. INTERMEZZO. For the Organ. By J. Stuart Archer. Price 1s. 6d. net. Published by Novello & Co., Ltd., London. The H. W. Gray Company, New York.

A VOLUME of "Ten Two-Part Fughettas" for the piano by Heinrich Pfitzner appears from the Willis Music Company, Cincinnati, O.‡ Mr. Pfitzner has done work along these lines hitherto, and in this volume confirms the excellent impression made in his earlier albums of polyphonic pieces. The fughettas are simple of execution and are ideal for inculcating in the student of the piano a feeling for polyphony, so that when the study of Bach is reached the matter of various voices is already known and the ability to play the more intricate fugues may be more easily acquired.

‡"TEN TWO-PART FUGHETTAS." For the Piano. By Heinrich Pfitzner, Op. 8. Published by the Willis Music Company, Cincinnati, O. Price \$1.

IN the Ditson series of albums known as the "Half Dollar Music Series" an album called "Songs of Great Composers" has appeared, arranged for cornet solo with piano accompaniment by T. H. Rollinson.§ The volume includes songs by Schumann, Rieggen, Schubert, Barri, Abt, Mendelssohn, Brahms, Handel, Graben, Hoffmann, Sullivan, Fauré, Tosti, Mascagni and Gounod. Though these were not all "great" composers the songs chosen by Mr. Rollinson are in every case favorites of a large music-loving public and will surely be enjoyed by those persons who find the performance of songs on a cornet agreeable. Mr. Rollinson's transcriptions are well done and idiomatic of the instrument.

§"SONGS OF GREAT COMPOSERS." Arranged for Cornet with Piano Accompaniment. By T. H. Rollinson. Published by the Oliver Ditson Company, Boston, Mass. "The Half Dollar Music Series."

CHARLES WAKEFIELD CADMAN has written a new part-song for the St. Cecilia Club of New York, of which Victor Harris is conductor. It is curiously enough called "The Advance of the Amazons," a title which in this age of woman suffrage may be allowed in the case of a work for chorus of women's voices such as the St. Cecilia. The piece is well contrived, with many a turn that adds interest to what would otherwise be a conventional enough melody. Few composers employ the key of C Sharp Major. Yet Mr. Cadman does here and he doubtless has had a

reason for it. There is a brilliant piano accompaniment. Mr. Cadman's collaborator in the matter of the text is again Nelle Richmond Eberhart.

||"THE ADVANCE OF THE AMAZONS." Part Song for Four-Part Chorus of Women's Voices. By Charles Wakefield Cadman. Published by the White-Smith Music Publishing Company, Boston, New York and Chicago. Price 12 cents.

HAYDN WOOD'S "White Rose Asleep," Vincent Thomas's "Night in the Valley," G. O'Connor-Morris's "Oh! Come Where the White Wild Roses Blow" and John Ireland's "Hope the Hornblower" are new issues** by Boosey & Co., New York, which should command the attention of recital singers. They are not ballads; they are songs and they may be put on a recital program with safety and with no fear of injuring the standard of the program. Mr. Ireland's song is a man's song that should make a wide appeal, while the poetic fancy of the O'Connor-Morris song should be acceptable to many singers.

Other recent issues of the same firm are Oskar Borsdorff's "Ferryman Love" with its prelude and postlude lifted almost literally from the "Sailors' Chorus" of Wagner's "Flying Dutchman," Grace E. Hawkins's "Love's Hour," Ivor Novello's "Why Hurry, Little River?" and Wilfrid Sanderson's duet "In a Garden of Roses."

**NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. Published by Boosey & Co., New York. Price 60 cents each.

FOUR new organ pieces for use in church and in recital†† are Ralph Kinder's "In Moonlight" and "In Springtime" and J. Frank Frysinger's "Reverie" and "Traumlied." Mr. Kinder is shown in a mood possibly a little different from the usual in his "In Springtime." The manner in which he has set his melody between the two manuals is interesting and individual. "In Moonlight" will become very popular with organists who have a good set of chimes in their instruments. Melodically both pieces are good and sane.

If Mr. Frysinger keeps on giving us pieces that are as good as his "Reverie," forgiveness for some of the saccharine things he has hitherto done must be forthcoming. There is a nice figure worked out in this piece which has more merit than anything he has done in a long time. The "Traumlied," likewise, is refined and graceful.

††"IN THE MOONLIGHT," "IN THE SPRINGTIME." Two Compositions for the Organ. By Ralph Kinder. Price 50 and 75 cents each, respectively. "REVERIE," "TRAUMLIED." Two Compositions for the Organ. By J. Frank Frysinger. Price 60 and 75 cents each, respectively. Published by J. Fischer & Bro., New York.

A SONG cycle, "First Love," of four short songs by L. M. Genet, a new name in the composers' list, appears from the White-Smith press. The songs are called "Love Touched Me with Infinite Wing," "The Wind Blows Over the Vio-

lets," "I Dream at Set of Moon" and "Comes Ecstasy.‡‡

There is an appeal along melodic lines in these four songs and a distinct feeling for what is musically pleasing. The composer has in no way intended them to be profound or monumental in character and they will, therefore, doubtless be accepted as melodic pieces, pure and simple. Most pretentious of the four is the final song, "Comes Ecstasy," which, with a more developed treatment would reach greater heights. The underlying idea of this song is admirable and it doubtless makes an excellent effect when sung. "I Dream at Set of Moon" will also become popular, as it has a fluent melodic nature, somewhat ballad-like, it is true, yet well enough done.

The poems are the praiseworthy work of Nelle Richmond Eberhart, who has collaborated with Charles Wakefield Cadman in so many of his songs. There is a dedication of the cycle "To Grace Hall Riheldaffer."

‡‡"FIRST LOVE." Cycle of Four Songs with Piano Accompaniment. By L. M. Genet. Published by the White-Smith Music Publishing Company, Boston, New York and Chicago.

HENRY DELLAFIELD, a Boston piano teacher, head of the Bach Piano-forte School in that city, has published a number of recital pieces for his instrument.§§ They include: "Petite Polka de Concert," "Petite Mazurka de Concert," "Petite Valse de Concert," "Petite Marche de Concert," "Mountain Echoes," "Spanish Fantasia," "Valse Rubato," "Petite Polonaise de Concert," "Butterflies," "Sweet Dreams," "Flitting Firefly," "Tarantella," "Over the Sea Waves," "Visions of the Ball," "Indian Serenade," "The Blue Bird," "Spooks of the Forest," "The Cricket Dance," "La Danseuse Parisienne," "Message of Farewell," "The Moon Dance," "Clover Blossoms," and "The Morning Star." There are also simplified arrangements of Dvorak's "Humoresque" and the Barcarolle from Offenbach's "Tales of Hoffmann." They are all typical teaching pieces and are carefully fingered and phrased. They vary for the most part between grades III-IV.

A. W. K.

§§NEW RECITAL PIECES FOR THE PIANO. By Henry Dellafield. Published by Bach Music Company, Boston, Mass. Prices, 40, 50 and 60 cents each.

Frederick Wheeler Scores in Wichita Concert

WICHITA, Kan., Nov. 8.—Frederick Wheeler, who has been the baritone soloist of the Oratorio Artists quartet for several years, aroused much enthusiasm at a concert recently given here by that organization under the management of Lucius Ades. Mr. Wheeler sang Oley Speaks' "On the Road to Mandalay" very effectively, and as an encore gave Lohr's "The Ringers." The other pleasing soloists on the program were Agnes Kimball and Elsie Baker, the chief number being the quartet from "Stabat Mater."

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Three Hundred Nashville Women Interested in the MacDowell Club

NASHVILLE, TENN., Nov. 15.

THREE hundred progressive women of Nashville, Tenn., have been doing musical work of a very worthy order as members of the MacDowell Club of that city. The women's music club is now an established institution in practically every American city, but there are indeed few organizations of this description that combine so happily the elements of enthusiasm and earnestness of purpose as does the MacDowell Club of Nashville.

Eight years ago fifteen women, all interested in music, met at the home of Mrs. A. R. Blondner to form a society for systematized study of music and with a view to establishing auspices under which prominent musical artists might be presented to the Nashville public. Miss Morris was nominated as president and Mrs. Will C. Hoffman as secretary and treasurer.

The popularity of the plan suggested by this little band of women was shown convincingly by an increase in membership within one year to fifty. Mrs. Robert F. Jackson succeeded as president and served for three years, the last year showing another increase in membership to two hundred. The first public recital undertaken by the club was given by Cecil Fanning and H. B. Turpin.

The fourth year of the club witnessed an expansion in the membership to the limit agreed upon, that is, three hundred. Following the resignation of Mrs. Jackson the presidency was awarded to Mrs. M. M. Gardner.

Two years ago the MacDowell Club was merged with the Centennial Club, acquiring thereby a fine building in which to hold its meetings and giving in return a series of programs. A year ago Mrs. Gardner resigned and was succeeded by Mrs. L. G. Noel. Mrs. Hoffman, whose personal charm and splendid gifts as a pianist have won her a host of friends in the South, has held office in the club since its organization. She participated in the first program presented before the members and has been heard frequently and with much pleasure since.

On Tuesday of last week this season's meetings of the club were opened with a

Two Leaders in the Affairs of the MacDowell Club, of Nashville, Tenn.—At the Left: Mrs. L. G. Noel and Mrs. Will C. Hoffman



Japanese musical sketch, "Along the Road to Tokyo" by Mr. and Mrs. Ongawa. Meetings are held twice every month, the remaining topics including a lecture on "Chivalry as Portrayed in Lohengrin and

Tannhäuser," "Tennyson in Music," "American Composers"; song cycle, "The Morning of the Year," by Cadman; song cycle, "The Pagoda of Flowers," Finden and nature music.

It was by invitation of the Centennial Club, Mrs. John H. Reeves, president, that John C. Freund, editor of MUSICAL AMERICA made an address in Nashville last month, arguing for the musical independ-

ence of the United States. The reception given in Mr. Freund's honor was largely in the hands of prominent members of the sister organization, the MacDowell Club.

ALDA IN "HOFFMANN"

Learning New Rôle Under Difficulties for Metropolitan Performance

LOS ANGELES, Nov. 6.—"Yes, it is true," said Mme. Alda, when asked whether she is to sing in "The Tales of Hoffmann" at the Metropolitan Opera House this month. The prima donna had just risen for the dinner given her by the Gamut Club, of Los Angeles, where she had received an ovation seldom accorded to any guest.

"My husband—he is the manager of the Metropolitan, you know," she said modestly, "telegraphed me that I was to learn it at once and I am to have a rehearsal on the day after I get back to New York. And here I am three thousand—or is it five thousand—miles away and have no score of the opera."

"So I hurry to Mr. La Forge. What am I to do? He goes to a store in Los Angeles and gets me a piano score of the opera. Then my husband wires me the 'cuts' that are to be made—but alas! I can not find them. The book I have is another edition and it is not in French. So again Mr. La Forge goes to Mr. Behymer and Mr. Behymer calls to Miss Foy, the manager of your Woman's Orchestra, and at last we find the score in French."

"And then to learn it! Here I am giving two recitals and have only three days and on my way to New York I am in 'one night stands,' as you call them, and I have no piano in my rooms."

"And I would like to see more of your Los Angeles. I think Pasadena is the most beautiful place I ever saw. And I want to ride out and see your orange groves—but there is that opera and only three days! And I have a rehearsal the day after I get into New York!" W. F. G.

Kneisel Quartet Gives Its First Boston Performance

BOSTON, Nov. 9.—The first concert of the season by the Kneisel Quartet in this city had for its program Beethoven's Quartet, op. 95; Chadwick's Quartet, No. 5, and Brahms's Quintet, for clarinet and strings, op. 115. The clarinetist was Leon Leroy, of the New York Philharmonic Orchestra, whose very beautiful tone and finished musicianship were worthy of the composition and of the organization which he assisted in its performance. Surely the clarinet has few nobler places in all of its literature.

The performance of Beethoven's Quartet, especially in the two last movements, was as truly interpretative as one could desire. Mr. Chadwick's quartet is admirably clear in its form, although rather trivial in its melodic ideas. Such material might better have graced a less exalted form of musical composition than that of the string quartet. The audience, needless to say, was warm in its approval of the performance.

FIRST KNEISEL CONCERT

New York Series Opens with Program of Beethoven, Chadwick and Brahms

Franz Kneisel must indeed have rejoiced Tuesday of last week when the evening proved to be fine, brisk and dry, and there was none of the moistness of typical "Kneisel weather" to play havoc with stringed instruments. In the audience were seen many noted persons—Mrs. Thomas Tapper, Rubin Goldmark, Mr. and Mrs. David Mannes, Eugene Heffley, Karl Bitter and many others, and there was much enthusiasm.

There was first on the program a regulation reading of Beethoven's Quartet, op. 95, not one of Beethoven's greatest conceptions, though a noble work. The Quartet in B Minor of George Whitfield Chadwick—a distinguished musician whose compositions should be highly prized the world over—was received with acclaim. Whether it was played for the first time here or not the program did not state, but it was learned that it was written in 1898. Few living composer's works are fresh fifteen years after they are written, but Mr. Chadwick's works have the lasting quality. The work has some negro coloring, there being two exquisite episodes in the middle movements.

But the crown of the concert was the Brahms Quintet for clarinet and strings, op. 115, in which the Kneisels were assisted by Henri Leon LeRoy, solo clarinet of the New York Philharmonic. Fuller Maitland, the English critic, has called this quintet "the loveliest of the master's works," and he is nearly right in his judgment. In its profundity of melodic thought, it is actually soul-grIPPING. "Brahmsites" were many on this occasion.

That the Summer's rest has improved the first violin tone cannot be recorded. More agreeable things, however, were heard from the violin of Mr. Letz and the cello of Mr. Willeke. A. W. K.

PADEREWSKI IN BUFFALO

Fails to Play Announced Program, but Gives Audience of His Best

BUFFALO, Nov. 7.—The first of Mrs. Mai Davis Smith's series of six subscription concerts, in Elmwood Music Hall, the evening of November 3, presented the Polish pianist, Paderewski. The magic of his name drew an audience that filled every seat of the great hall. Some disappointment was felt because Mr. Paderewski did not play the program announced, but substituted instead the one presented at his New York recital. This feeling was soon forgotten, however, for the great pianist gave of his best.

The first artist recital of the Chromatic Club for this season took place Saturday afternoon and presented a pianist new to Buffalo, Wesley Weyman, of Boston. Mr. Weyman's program was interesting and unbacked. It presented MacDowell's "Eroica" Sonata; a Chopin group; Tschai-kowsky's opus 19 "Variations"; two "Rhapsodies" by Ernest von Dohnanyi, and Liszt's "Mephisto" waltz. In his performance of these numbers Mr. Weyman conveyed more strength than poetry.

Mrs. Edward MacDowell gave a delightful talk on the Peterborough Colony and Pageant, under the auspices of the Twentieth Century Club in the club house yesterday afternoon. J. H. H.

Winifred Young, daughter of Walter S. Young, the New York vocal teacher, gave a piano recital recently in Club Hall, Montclair, N. J.

CHICAGO APOLLOS SING "CREATION" MASTERFULLY

Mr. Wild's Chorus Has Noted Soloists—Welcome for Nielsen and Olitzka—Dora Heyman's Début

CHICAGO, Nov. 15.—Sturdy and vigorous choral singing characterized the performance of Haydn's "Creation," given by the Apollo Musical Club of Chicago at the Auditorium last Sunday afternoon, under the direction of Harrison M. Wild, and not the less effective and praise-meriting was the solo singing of Florence Hinkle, soprano; William Wheeler, tenor, and Herbert Witherspoon, basso, who were the assisting artists at this production. The soloists sang with fine musical taste and with genuine enthusiasm. Miss Hinkle's high soprano was liquid and flexible; Mr. Wheeler's tenor had a manly strength and a pliable tonal texture, and Mr. Witherspoon displayed the resources of his comprehensive basso.

The excellence of the performance as a whole, however, is due to the complete authority and mastery of Mr. Wild, who gave the whole production with a refreshing spirit. Edgar Nelson made his first appearance as the official organist of the Apollo Musical Club.

Alice Nielsen was heard at the Fine Arts Theater yesterday afternoon in a novel program of songs, in which she enhanced the good opinions already held by the Chicago public concerning her artistry. Miss Nielsen was in good vocal trim and made much of the lighter numbers on her program. In the singing of such pieces as the Gavotte from Massenet's "Manon" she displayed vocal charm and an ingratiating personality. She exhibited rare gifts of interpretative art, keen dramatic instincts and clear diction. Charles Strony supplied the piano accompaniments.

There is only one Rosa Olitzka in Chicago and whenever she gives her annual recital she is sure to attract a large and demonstrative audience. This was the case again last Sunday afternoon at the Studebaker, where she gave her annual song recital, and not only was she made the recipient of many floral tributes, but of much applause as well. Her interpretation of the lieder classics were not only authoritative, but warmly sympathetic. Carl Loewe's "Die Uhr" was one of these effective offerings.

Mme. Olitzka was in very good vocal condition and she had to grant many encores. Among her numbers were the aria from "Achilles" by Max Bruch, Hugo Wolf's "Des Verlassene Mägdelein" and "Er ist's" and the Strauss "Zueignung."

A word of commendation is to be set down for A. Leon Bloom, a young pianist, who, besides furnishing very musical accompaniments for the singer, also gave a brilliant performance of Chopin's B Flat Minor Scherzo.

Dora Heyman, a young Chicago pianist, made her professional debut at the Howard Theater yesterday afternoon, and scored a genuine success. Her playing of the Prelude and Fugue in A Minor, Bach; Liszt, and Theme and Variations in A Minor, by Paderewski, showed that she had a firm technic and good musical taste. The Chopin Etude, op. 10, No. 3, revealed a singing tone and warmth of interpretation.

Virginia Listemann, the popular daughter of Mr. and Mrs. Bernhard Listemann, was married to William Mack Baxter, of Tennessee, in Chicago, on November 8. They left for an extended wedding trip and will take up their permanent residence in Canada. Mrs. Baxter has had a brilliant career as a concert singer with various organizations. MAURICE ROSENFELD.

The mid-week organ recitals and vesper services at the First Church, Boston, began on November 6. The organist, John P. Marshall, played from Bach, Guilman, Rossi, Miller and Wagner. The chorus choir of the church, under Mr. Marshall's direction, sang at the vesper services.

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Victor Benham showed himself to be one of the greatest of Chopin exponents. He has a superb tone, beautiful technic and a profoundly poetic insight.—*Berlin Tageblatt*, October 19, 1912.

An intelligent audience of musical artists and students attended the second pianoforte recital of Victor Benham on October 26 and listened to his finely accentuated and intimate art.

The musician and artist in Benham stands above the virtuoso. With him, technic is but a means to the end, so that he is an excellent exponent of the works of the great masters.

By his playing he re-creates and well deserved the great enthusiasm shown him. At the end he had a fine ovation.—*Berlin Volkszeitung*, October 31, 1912.



Victor Benham gave a Chopin recital at the Bösendorfer Hall and played with a highly cultivated technic and great artistic taste. This highly gifted artist rendered several of the preludes, polonaises, etudes, nocturnes, ballades, mazurkas and impromptus, and his playing plainly showed an individuality and accomplishment not to be found very often in these days of pianistic virtuosity. He created a great impression.—*Fremdenblatt*, Vienna, October 21, 1912.

JOURNAL DE GENEVE—Nov. 4, 1912:

Victor Benham came here unknown and without réclame at once established himself as one of the greatest living artists. His performance of Bach, Beethoven, Schumann and Chopin was a triumph in all respects.

LA SUISSE—Nov. 3, 1912:

"Riesler, D'Albert and Rosenthal have played here this season. The public recognizes in them the qualities of the mighty. An unknown artist, an American, Benham by name, came and conquered and placed himself upon the very highest pinnacle of perfect art. The ovation which he received was a just tribute to such art where criticism is unnecessary and only admiration seems fitting."

**American Tour, Season 1914-15, opens in
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FOR DATES ADDRESS

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HEINEBUND CONCERT

Koemmenich Conducts a Fine Choral and Orchestral Program

Before a large and appreciative audience the Heinebund gave its first concert of the season last Sunday evening at Terrace Garden, New York. The work of chorus and artists was on a high plane and they were roundly applauded. A special feature was the ballade, "Vom Pagen und der Königstochter," by Volbach, for choir, soloists and orchestra. Under the inspiring direction of Louis Koemmenich the performance proved to be an artistic success. The assisting soloists comprised Andreas Gardthausen, bass; Emil Zeh, tenor; and Charlotte Lund, soprano.

Mme. Lund also appeared in the aria from "Das Feuerkreuz" and the great "Freischütz Aria" by Weber. She was warmly applauded and responded with a charming number by Mr. Koemmenich. Emil Zeh sang in a forcible manner the arias from "Martha."

The men's choir sang with good enunciation the "Deutsch-Amerikanische Festhymne" by H. Spieller. They also gave three numbers unaccompanied, "Thunemwerts Munne" by Decker, "Mein Liebesell" by Koemmenich, and "Am Rhein" by Engelskirchen.

A great deal of interest was centered on the work of the orchestra, which, in addition to the opening "Tannhäuser" overture, furnished accompaniments for nearly all the numbers. The orchestra comprised forty members of the New York Symphony Society and its playing, under the able directorship of Mr. Koemmenich, was most commendable. Z. A. S.

ALFRED GOULDON'S CONCERT

Numerous Popular Artists Contribute to Program of Wide Range

Before an audience that completely packed Forwards Hall, New York, the opening popular concert of the season under the direction of Alfred M. Gouldon was given Saturday evening with the following artists: Herma Menth, pianist; Virginia Novelli, soprano; Dorothy Edwards, contralto; Joseph Turin, tenor; Felix De Gregorio, baritone; Sascha Jacobson, violinist; Hyman Eisenberg, violoncellist; and Hyman Magaliff, accompanist.

The program ranged from arias from the popular Italian operas to works by Liszt and Chopin. Special mention should be made, however, of Miss Menth, who played with musicianly skill the Liszt Etude in D Flat and the "Blue Danube walse" by Strauss-Schultz-Evler. Mr. Jacobson won much genuine appreciation for his performance of the Mozart "German Danse" and Kreisler's "Schön Rosmarin."

Mr. Gouldon considers himself fortunate in the discovery of Mr. Turin, and presented this new tenor in his first public appearance. He manifested many vocal possibilities, but was unfortunate in his selection of arias which demanded greater dramatic power than his voice possesses. Mme. Novelli's numbers included "Vissi d'Arte" from "Tosca," together with the "Il Miserere" duet from "Il Trovatore," with Mr. Turin. Z. A. S.

Alma M. Spanner, a pupil of Edith M. Harker, gave a song recital on November 5 at the School of Musical Art, Asheville, N. C., assisted by John W. Starnes, pianist. The mezzo-soprano offered a "Mignon" aria, Schubert and Schuman lieder, Margaret Ruthven Lang's "Irish Lullaby" and "The Year's at the Spring," by Mrs. H. H. A. Peach.

PORTLAND ORCHESTRA'S DEBUT FOR THE SEASON

Conductor Christensen and His Men Greeted by Big Audience of Enthusiastic Oregonians

PORTLAND, Ore., Nov. 4.—The first concert of the Portland Symphony Orchestra was given on Sunday afternoon and a large and enthusiastic audience greeted the players, who seemed to vie with each other to make this the best program yet presented here. The numbers were of a more classical order than those usually given, but the audience was for the most part sincerely interested. M. Christensen proved a most satisfactory conductor. He has a dignified and commanding presence, and showed a thorough understanding of the scores, receiving a prompt response from his men. In the Massenet number splendid work was done by M. Diehl, flutist, and B. Coletti, cellist, whose solos were enjoyed. The following was the program:

Symphony, E Minor, No. 5, Tchaikowsky; "Scènes Alsaciennes," Massenet; Pizzicato Polka (Sylvia Ballet), Delibes; "Kuhreigen Song" and "Bouren Tanz," Grieg; Overture, "Egmont," Beethoven.

Lucien E. Becker appeared in a recital at the Lincoln High School Auditorium on Friday afternoon. A fine program was given, which included two original compositions of exceptional merit.

Harold Hurlbut, a young tenor recently from New York, has been engaged as soloist at Grace M. E. Church.

Mr. and Mrs. A. Musgrove Roberts have returned from a trip through California. Mr. Roberts is one of Portland's most progressive musicians and is becoming widely known through his sacred songs. H. C.

ROMAN STERN'S RECITAL

Baritone Heard to Especial Advantage in "Lieder" Classics

Roman Stern, a New York baritone, appeared in a song recital at Carnegie Lyceum on Thursday evening of last week. A friendly audience was present and applauded the earnest efforts of the singer, who displayed to advantage a pleasing baritone voice. The program contained numerous lieder classics and four American songs, Hammond's "Ballad of the Bony Fiddler," Philip James's "Evening," MacDowell's "The Beaming Eyes" and Rummel's "June."

Mr. Stern showed ability in the German songs, Hermann's "Drei Wanderer" arousing especial enthusiasm, his diction being good and his dramatic sense worthy of attention. "Evening," by Mr. James, who played the accompaniments discreetly, also won applause for singer and composer. A. W. K.

Frieda Hempel Stirs Springfield Audience

SPRINGFIELD, MASS., Nov. 10.—One of the most wonderful concerts this city has heard was that given by Frieda Hempel in the Municipal Auditorium, Wednesday evening. There is little use of reviewing in detail the work of the singer, for all her numbers were up to the highest standard. Her coloratura work was splendid, and the way in which she stirred her audience was something long to remember. On Tuesday evening Miss Hempel was the guest of honor at a magnificent banquet given her at the Worthy Hotel by Theodore Geisel, Sr., who met the singer in Berlin a few years ago. V. H. L.

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ECHOES OF MUSIC ABROAD

Paris "Affaire de l'Opéra" Enters Still More Interesting Phases—Lesson Fees Steadily Rising in Berlin—A Long Experienced German Artist Pleads for Less Darkness on the Stage—Bachhaus Wins a Success for Otto Neitzel's Concerto in Dresden—Still Another "Joan of Arc" Opera—Georg Schumann Succeeds Max Bruch

PARIS seems to be threatened with something in the nature of an *affaire de l'Opéra*. The Premier's action in suddenly appointing Jacques Rouché sole lessee of the National Opéra for seven years is looked upon as a revolutionary step in the artistic sense, a step that instead of settling the question has served to open it up for an unexpectedly exhaustive investigation. André Messager, who has been co-director with Philip Broussan for the past six years, had his first intimation of the appointment of a successor from the daily papers. His friends naturally feel that a musician of his standing, who has done much for the Opéra, while working against difficulties, could expect to be less cavalierly treated.

On reading the announcement in the papers M. Broussan, who had given official notification that it would be impossible for him to continue in co-operation with his present partner—which many people thought would result in his being reappointed but with a new associate—promptly sat down and wrote to the Premier that he would leave the Opéra on November 30 next. He reminded the Minister that he had twice resigned already owing to disagreement with his co-lessee, M. Broussan, but had been forced by the Government to remain at the Opéra. "Now, fourteen months before his contract expires, and at the moment when a scandalous affair in which he was not in the slightest degree implicated tends to throw discredit upon the present management, the Minister dismisses him from the post which previous Ministers had forced him to retain. In the circumstances it was beneath his dignity to remain any longer in his position." Therefore, in accordance with a clause in his contract, he will retire abruptly at the end of this month.

In the ordinary course of events the present management would have remained in charge until January 1, 1915, so that the whole question of the Opéra's immediate welfare has been thrown into confusion by this unfortunate development. Clause 8 in his contract mentioned by M. Messager says, "The directors may retire if they are out of pocket by a net loss of \$60,000, provided that they give a month's warning of their resignation to the Minister." M. Messager's letter is dated October 30. The obvious conclusion, which is not reassuring for Jacques Rouché, is that the present management has in six years not only made nothing, but has lost at least \$60,000 in grand opera.

If André Messager goes what is to happen to the cause of music at the Paris Opéra? asks the Paris correspondent of the London *Daily Telegraph*. "The new director, M. Rouché, and the new musical director, Camille Chevillard, can hardly be expected to take over such an enormous enterprise in one month. The enterprise in question includes the first performance of 'Parsifal' announced for January 1. What is to happen to the Paris Opéra and to 'Parsifal' if M. Messager throws up his post at the end of the month? There is no one else at the Opéra capable of directing and conducting 'Parsifal'."

The report that Messager, backed by a wealthy company, may take the Théâtre des Champs Elysées off Gabriel Astruc's hands, now that that director has found it necessary to close up shop in the face of continued losses may contain the germ of still more interesting developments in the opera situation in Paris. At present confusion is worse confounded by the fact that while M. Messager has resigned from the Opéra his co-lessee, with whom he has never been able to get along, M. Broussan, has not resigned. The contract provides that in such a case the remaining co-lessee shall be sole lessee until the expiration of the said contract. The result is that Broussan, unless he, too, resigns, must remain sole director of the Opéra until January 1, 1915. "What will happen to

the Opéra if M. Broussan remains sole chief for thirteen months without a musical director of any kind, it is difficult to imagine."

The scandal of which M. Messager was an innocent victim was a row, followed apparently by bodily violence, between M. Broussan and an advertising contractor, which took place in the managerial headquarters at the Opéra.



The New Directors of the Paris Opéra Comique —From *Musica*

To succeed Albert Carré at the Paris Opéra Comique the Isola Brothers, Emile and Vincent, and M. Ghensi have been appointed co-directors. M. Ghensi, who is represented in the picture at the left of the reader, is expected to provide the business balance, while the Isolas, who have been the directors of the popular-price Théâtre Lyrique de la Gaîté, will be more especially concerned with the artistic side of the productions. They are pictured in the larger cut.

MARCELLA SEMBRICH has decided not to accept any offers for concert work or guest appearances in opera this season, no matter how near home. Instead, she will give her voice an entire rest for the time being. As a pedagogue the great soprano is devoting her teaching time to a few special talents, not more than half a dozen.

WHILE spending a between-American-tours season in Europe, Joseph Lhévinne will have almost as many concert engagements there to fill as he has when he comes to this country. Then, when he is not actually giving concerts or preparing for them, his leisure time will be heavily mortgaged by pupils, many of them being Americans.

While the general cost of living in Berlin has been steadily rising during the last few years lesson fees have not stood still. It is not so very long since the most expensive pianoforte teachers there charged but thirty marks (\$7.50) per hour. These were the most prominent concert artists, while lesser artists, albeit instructors of wide repute, "took" to use the German colloquialism, twenty marks (\$5). At that time Pugno in Paris was charging \$12.50 and it made students in Berlin gasp to think of it. Now the average private tuition fees in Berlin are practically doubled, and Lhévinne is one of those who charge sixty marks (\$15) a lesson.

For being able to command this figure the Russian pianist may thank America, from one point of view, as his popularity here has redounded to his financial advantage as a personality in Berlin's music world. To this he would reply, of course, that it was not America that volunteered to increase his fame but his own attainments that commanded American homage. And he would be entirely in the right. Which recalls a certain famous little passage-at-arms between Alessandro Bonci and Heinrich Conried, when the late Metropolitan director ventured to remind the tenor that it was he who had brought him to the Metropolitan, and the singer promptly replied, "On the contrary it was

my art that brought me to the Metropolitan."

To return to the Russian pianist whom Safonoff prepared for his professional career, Lhévinne lives, not in Berlin, but Wannsee, a convenient suburb. There he keeps a pony cart which goes to the station to meet the pupils coming out from Berlin for their lessons.

At a recent concert in Berlin with the Philharmonic Orchestra, conducted on the occasion by Safonoff, Lhévinne played the Rubinstein E flat concerto and, with his wife, Rosina Lhévinne, the Mozart double concerto. Early next month he will be the soloist at one of the concerts of the London Philharmonic Society. The "prima donna conductor" system still in vogue with that organization will place Safonoff in charge for an all-Russian program to include Glazounoff's "Spring," Rimsky-Korsakoff's "Easter," the inevitable "Symphonie Pathétique" and the Tchaikowsky B flat minor concerto.

Willem Mengelberg, Amsterdam's famous conductor, paid a tribute to British

at one of the Gürzenich concerts in Cologne in January.

As for the "Joan of Arc" now, or recently, on view at Covent Garden, no one seems to be very enthusiastic over the score. Pictorially the production is sumptuous, but the significant suggestion is made that the blue pencil could be used liberally with advantage, so as to curtail the four hours the opera lasts to two. Writes one reviewer: "Of course, the score is abundantly reminiscent as all first opera scores are; but that might have been overlooked if there had been any particularly individual note in the invention and use of the themes. Unfortunately the music is not individual; its suggestions—and they are many—remind one of the early Wagner more than any other composer, and it lacks sufficient contrast because of the attempt to combine 'still life' with actuality."

Marie Roze is assisting her son in his Covent Garden productions. She should know something of the traditions of "Carmen," at least, as she was the second singer to appear in the name part, following Minnie Hauk in 1879.

BY giving Otto Neitzel's pianoforte concerto its first public performance, at any rate in its revived form, in Dresden the other day Wilhelm Bachaus succeeded in convincing his hearers that here at last was a work worthy of being added to the concert pianist's repertoire of effective concertos. It was composed as long ago as 1900 but in its original form it was too lengthy to commend itself either to players or to listeners. The piano part is said to be unusually difficult, but Bachaus won a noteworthy success with it. Ernst von Schuch conducted the performance which took place at one of the symphony concerts at the Dresden Court Opera.

ONE of Germany's most experienced artists of the lyric stage has come forward, pen in hand, to protest against the darkening of the stage when the audience's imagination could be relied upon to a greater extent. Julius Lieban was a pillar of the Berlin Royal Opera for a quarter of a century until upon his withdrawal he passed over to the new Deutsches Opernhaus in Charlottenburg. As *Mime* and as *David* in "Die Meistersinger" he had won special distinction.

"Have you ever once really seen the first act of 'Faust'?" he asks. "Have you seen the first act of 'Siegfried' or the Nibelheim in 'Rheingold' or the last act of 'Figaro'? Have you ever attended any performance whatever of one of the classics in which there was not at least one act veiled in impenetrable darkness? I myself now and again take a venturesome chance behind the stage manager's back by getting around the lighting inspector, but it does not always help."

"And why is the stage darkened in this manner anyway? Because the public's illusion-fostering powers are not trusted and no consideration is given to them. *A propos*, a saying of Richard Wagner's occurs to me, dropped by the master on the occasion of a performance of the 'Ring' in the Victoria Theater, of blessed memory. As usual, during the rehearsal, which Angelo Neumann superintended, it was almost invariably too dark on the stage. To Wagner's request for 'More light!' Neumann replied that that was opposed to the composer's specific directions. Whereupon Wagner said, 'At my performances I can make use only of an audience that has a little bit of imagination!' At the rehearsals thereafter the master's wishes were respected, but at the performances darkness reigned again."

"I have not had much success in my campaign for more light on the stage, it is true, but at any rate I once turned the darkness to good account in 'Siegfried.' My side beard, insecurely affixed, worked itself loose and wobbled back and forth with every tone of my voice. When I breathed, some of the beard hairs got into my mouth, which was not only unappealing but also caused me throat irritation. In my despair I tore the beard completely off, slipped around behind the hearth and smeared my face with moistened coal dust. When I came home after the performance my little daughter, who had been there, said: 'Papa, your beard was too heavy!'—A really crushing criticism for *Mime*."

"In 'Rheingold' the splendid Tarnhelm can scarcely be seen. Then in 'The Marriage of Figaro,' if the box on the ear

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 15]

which *Susanna* gives *Figaro* could not be heard, no one would know what had happened, for nobody could see what was going on.

"In the name of the entire theater public I wish to make a plea to all theaters to trust more to its capacity for illusion than heretofore. And then I want to make use of the opportunity to urge all the modern actors to speak the words of the text more distinctly. They were written surely for the purpose of reaching the ears of those

listening; oftentimes, however, you can hear still less than you can see."

* * *
THEY do things at a leisurely pace in Germany. In April, 1911, Max Bruch, full of years and honors, retired from the faculty of the Royal High School of Music in Charlottenburg, Berlin, and it is only now, more than two years and a half later, that a successor has been appointed to his post as professor of composition. The appointment doubtless will please all classes, inasmuch as Georg Schumann, now director of the Berlin Sing-Akademie, has been chosen.
J. L. H.

WAGNER'S LIFE STORY TOLD IN MOVING PICTURES

IT was to be expected that some enterprising moving picture concern would sooner or later make capital of the successive melodramatic happenings of the life of Richard Wagner. The leading incidents of his career form about as absorbing a drama as the most romantic tale devised for the pleasure of the average "movie" audience today and they have the added advantage of historic actuality. The distinction of having divined the possibilities of the master's life for picture purposes and of having taken practical advantage thereof belongs to the Messter-Film, of Berlin. A most elaborate and ambitious set of pictures has been devised and carried out by this firm and they were shown for the first time in America at the New Amsterdam theater, New York, Friday afternoon of last week in the presence of a large specially invited audience. There will be regular performances of the so-called "Life and Works of the Immortal Composer Richard Wagner" at the same house on Monday, Tuesday, Thursday and Friday afternoons and Sunday evenings at popular prices under Klaw and Erlanger's direction.

Conditions and events pertinent to the various pictures are skilfully narrated by Robert S. Pigott, the well-known baritone and dramatic reader, while excerpts from Wagner's works touching upon practically everything from the youthful sonata and

F sharp Minor "Fantasie" to "Parsifal" are played on the organ by the American composer, W. H. Humiston, as an apposite musical commentary upon the divers events. Mr. Humiston has selected the various numbers with a rare sense of appropriateness.

The pictures themselves are exceptionally well made. They touch upon almost every salient feature of Wagner's career from his attempt to play the piano in the presence of his dying stepfather to the production of "Parsifal" and his demise. In the actor who impersonated Wagner the film makers were exceptionally fortunate for his resemblance to pictures of the master is almost uncanny in exactness of detail. Liszt, Meyerbeer, Hans von Bülow, Mathilde Wesendonck, Cosima Wagner, King Ludwig and Kaiser Wilhelm are all more or less happily represented. Many of the pictures, notably those showing scenes from Wagner's operas and the Bayreuth Festspielhaus were loudly applauded.

As to the necessity for and practical value of these pictures there need be no extended discussion. Stage representations of the lives of great men are always open to certain well-defined and valid criticisms. But the present one is, at any rate, entertaining and should do something to arouse a popular interest in Wagner among those who have not troubled themselves to know him through his works. Besides it will please the sentimentally inclined.

H. F. P.

WHEN PERSINGER PLAYED TO A DYING WOMAN

WHILE touring this country last season, Louis Persinger was on one occasion booked to play in an energetic young western city which had never before taken the time to indulge itself in an "artist concert." Nearly the entire population assembled in the modern and perfectly-equipped opera house on the night in question to listen to the young violinist.

One there was, however, who was not present,—a little white-haired woman who lay battling with the dread disease which has sent her from her Eastern home to the high altitudes of the West. She had once been a musician herself and she longed for an echo of the old music life she had known and loved in New York.

Someone told Persinger of the dying woman and her bitter disappointment in being unable to hear him play and the thought haunted him.

At breakfast, the morning after the concert, he was overheard to say to his accompanist, "Chotzinoff, I can't get that sick woman out of my mind. We have an hour before train time,—what do you say to giving her a little concert all her own?"

"With all my heart," agreed the pianist, and the two young men hastily left their half-eaten breakfast, gathered together violin and music and hurried to the house.

When they had explained their errand to the astounded household, a piano was quickly rolled into the sick-room and Persinger took his Stradivarius out of its case and began to play. The little woman was overcome with the generosity of the young artist and she lay with clasped hands, the tears rolling down her wasted cheeks. "It is heaven," she murmured, "you have brought heaven to me. How can I thank you?"

For nearly an hour they played; plaintive airs full of love and longing, then bewitching, capricious bits which changed the tears to smiles. One ravishing thing followed another, as long as they dared remain. And to the audience of one, it was a breath of life.

lish has now obtained—a movement for which he has fought long and valiantly.

"The irony of facts," said Mr. Meltzer, "has forced the opponents of opera in English to support the Aborn scheme. Ere very long it may lead to the foundation of that municipal opera, in English, which is said to be the ideal of the eleventh-hour laborers of the City Club. We 'faddists' who have been pioneers can sit at ease now in our chairs and smile and smile."

Another arrival on the *Cedric* was Margerita d'Alvarez, the contralto, formerly with the Manhattan and now with the Boston Opera Company.

Pauline Donalda, the Montreal soprano, recently won new successes in Ireland.

CRITIC MELTZER ARRIVES

Pioneer Worker for Opera in English
Finds Cause for CongratulationsCharles Henry Meltzer, music critic of the New York *American*, arrived from Europe on the *Cedric* on November 14. It is reported that he has been taking a vacation in Africa of late gathering material for the libretto of an opera in English to be based upon Robert Hichens' novel and drama, "The Garden of Allah."Mr. Meltzer occupied last Sunday's music page of the *American* with congratulations upon the hold which opera in Eng-**Mr. WILFRIED KLAMROTH**
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KATHLEEN PARLOW OPENS HER TOUR IN BROOKLYN

Violinist Plays Bruch's Second Concerto as Solo Feature of Walter Damrosch's Concert for Young People

FOR the second time this season Brooklyn had the distinction of being the starting point in the American tour of a noted violinist. A little more than a month ago Fritz Kreisler opened his season in the Academy there and on Saturday afternoon of last week Kathleen Parlow, who has returned for her third American tour, appeared in the same place as soloist with the New York Symphony Orchestra under Walter Damrosch in the series of concerts which Mr. Damrosch gives annually for young people.

Miss Parlow chose the Second Concerto, op. 44 of Max Bruch, a work which merits many more performances than it receives, for its beauties are numerous and its conception a noble one. It requires a serious artist to essay it successfully, for it is not a work with which the public is familiar, nor is it "showy" from the technical standpoint, in spite of its being twice as difficult to play as the same composer's hackneyed G Minor Concerto, which everybody plays.

In addition to her superlative violinistic gifts Miss Parlow has true musical appreciation and discrimination. Of her performance nothing more significant need be recorded than that at the close of the work, in the interval between the last note and the outburst of applause Conductor Damrosch's voice uttering "Bravo" was heard distinctly. Miss Parlow has returned this year an even greater artist than she was, a violinist of the first rank, whose playing justly entitles her to the esteem in which she is held by serious musicians. Her tone is rich, has that intense quality which grips her hearers, and her technique is truly colossal. She was recalled many times.

Mr. Damrosch's program was calculated to illustrate the nature of viola, oboe, English horn and clarinet. Accordingly the works chosen were Saint-Saëns's "Le Rouet d'Omphale," Beethoven's Trio for Oboe, Clarinet and English horn, the "Procession of the Pilgrims" from Berlioz's "Harold" Symphony and Enesco's "Roumanian Rhapsody, No. 1," in all of which the orchestra was heard to advantage.

A. W. K.

MAURICE WARNER'S DÉBUT

Auer Pupil Heard in Tchaikowsky Concerto and Shorter Numbers

Maurice Warner, an American violinist, who made his debut assisted by a part of the New York Symphony Orchestra under Walter Damrosch at Aeolian Hall, New York, last Saturday evening, is the second pupil (Cordelia Lee being the other) accredited to Leopold von Auer and heard this season for the first time.

Mr. Warner elected to play the Tchaikowsky Concerto, but neither technically nor otherwise can it be said that he was fully equal to the task he set himself. He possesses a technical equipment which is considerable but hardly sufficient for the demands of this work. Much of the intricate passage-work was blurred and there were unrhythmic moments. His instrument did not sound like an artist violin.

Later Mr. Warner played the Chopin Nocturne in D Flat (transcribed in D Major for the violin by Wilhelmj), Auer's brilliant Tarantelle and, as an extra, a transcription of Schubert's familiar "Wienlied." In these shorter pieces he was more at home. His tone was freer, his harmonies in the Schubert were excellent and his readings more reconcilable with musical taste. Dr. Anselm Goetzl was a highly efficient accompanist.

Mr. Damrosch conducted a praiseworthy accompaniment to the concerto and led his men in fine readings of Goldmark's "Sakuntala" Overture, "Elektra's Lament" from Massenet's "Les Errinyes," in which Jacques Renard played the solo cello part admirably, and two movements from Saint-Saëns's "Algerian" Suite.

An unusually brilliant audience of good size applauded the violinist earnestly.

A. W. K.

Toscanini Kissed on His Arrival

Arturo Toscanini, the noted conductor at the Metropolitan Opera House, arrived in New York November 15 on *La Provence* two days before the opening of the season. He was met at the pier by General Manager Gatti-Casazza, Pasquale Amato, the baritone, and other members of the company, who saluted the director in European fashion with kisses on the cheek.

SCENES AT OCEAN LINER PIER AS METROPOLITAN STARS ARRIVED



Urlus Being Interviewed

AMONG the Metropolitan artists who arrived last week on the *Kaiser Wilhelm II* were Jacques Urlus, the German tenor, and Carl Braun, the baritone. Both artists were accompanied by their wives. Mr. Braun was married just before sailing from Europe, and his bride is visiting this country for the first time.

Mrs. Urlus accompanies her husband on all his travels, and there is a camaraderie between them which is perhaps somewhat



Carl Braun and His Bride

unusual between artists and their partners in a matrimonial way, but which is undoubtedly of value and assistance to an artist in his professional work when it does exist.

The pictures were taken at the pier on the arrival of the artists Wednesday morn-



Mr. and Mrs. Urlus and Mrs. Friedberg

ing. At the left Mr. Urlus is seen being interviewed by a daily paper representative. In the center are Mr. and Mrs. Braun, and the group at the right shows from left to right Alfred Hirsch, Mrs. Urlus, Mr. Urlus and Annie Friedberg. Both Mr. Urlus and Mr. Braun as well as some other Metropolitan artists are under the concert direction of Miss Friedberg, whose only trial these days is that the artists will not have time to fill all of the concert engagements which she has for them.

"PARSIFAL" IN MUNICH GIVEN IN CONCERT FORM

A Performance of Many Good Qualities and Some Disappointments—Morena a Fine "Kundry"

MUNICH, Oct. 30.—The great event of the musical season—a hearing of the second and third acts of "Parsifal" in concert—which everybody looked forward to with the greatest expectation, has taken place but not with the *éclat* which everybody anticipated.

Little things very often spoil such a concert. Knots did not sing, because he was hoarse, and that was a disappointment, although the rôle was sung by Johannes Sembach from the Royal Opera House in Dresden with great success. Then the managers

were not able to obtain the Royal "Odeon," the most famous concert hall of Munich, and the orchestra of the Royal Opera, which was another disappointment. To add to these circumstances some members of the court, although present, were not there in an official capacity.

Notwithstanding all this, however, the performance was good and in many places even brilliant, especially in the case of Mme. Berta Morena, Royal Bavarian chamber singer, who sang *Kundry*.

Anton van Rooy, who sang *Amfortas*, and Dr. Felix von Kraus, who sang *Gurnemanz*, are two such eminent artists that we cannot add any laurels to their crowns. Johannes Sembach, who sang *Parsifal*, also has a splendid voice and great dramatic ability. The Hofkapellmeister Franz Zeidler had displayed great industry and success. The enlarged orchestra of the "Konzertverein" played with devotion and pro-

duced wonderful tone-effects. The large "Tonhalle" was completely filled with an attentive audience which at the close called the director and the soloists frequently before the curtain.

T. O. S.

Cavalieri and Muratore Sail

PARIS, Nov. 15.—Lina Cavalieri, prima donna, and Lucien Muratore, the tenor, sailed on the *France* to-day. Both turned aside questions as to whether they were to be married when they reach America.

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OPERA FOR 1,000 STUDENTS

Banker Vanderlip Puts Century Tickets at Disposal of Gifted Pupils

Frank A. Vanderlip, the New York banker, who is one of the directors of the Century Opera Company, has put 1,000 tickets for forthcoming performances of the opera at the disposal of talented students of singing who could not otherwise afford to attend the opera regularly.

One of the distinct advantages of this new opera enterprise to students of singing is the fact that the house affords a particularly close intimacy between performers and spectators. Mr. Vanderlip, with the keenness of vision that has made him a power in the financial world, has been quick to grasp this phase of the situation and hopes that his project will be of help to the most deserving students in this great student city.

Mr. Vanderlip has given the details of the distribution of these tickets into the competent hands of Herbert Wilber Greene, of Carnegie Hall.

San Francisco Contralto in New York Recital

Little comment aside from the mere record of its occurrence is called for in connection with the song recital given on Friday evening of last week in Aeolian Hall, New York, by Lillian Birmingham, a contralto, reputed to be a great favorite in San Francisco. With the good natural vocal material that she possesses Mrs. Birmingham might have been a more or less praiseworthy singer had she not marred it by such thoroughly bad tone production as she now exhibits. She sang a program comprising songs by Rossi, Haydn, Bononcini, Schubert, Franz, Strauss, Massenet, Holmès as well as the *Waltraute* scene from "Götterdämmerung" and an interesting set of five songs from the "Legends of Yosemite" by H. J. Stewart. Arthur Rosenstein's accompaniments were the artistic element of the recital. H. F. P.

President's Wife and Daughter Applaud Paderewski

WASHINGTON, D. C., Nov. 11.—Mrs. Katie Wilson-Greene experienced the greatest concert triumph in her long managerial career in the Paderewski recital at the National Theater this afternoon. The house was sold out many days before the performance and standing room was closed half an hour before the concert. Official, diplomatic and social Washington, as well as music-lovers, teachers and students, turned out to hear the great pianist. The

appreciation was not that of noisy applause, but rather of suppressed emotion revealed in awed silence. There were, however, spontaneous outbursts and the artist was generous enough to give three encore numbers. Mrs. Wilson, Miss Wilson and guests from the White House occupied one of the boxes and were among the most enthusiastic. W. H.

BALLAD CONCERTS INTRODUCED

Miss Schillig and Messrs. Gunther and Wells Heard at Wanamaker's

English ballad concerts were introduced to New York last week at the Wanamaker Store in Thursday and Friday afternoon programs made up somewhat after the manner of the Queen's Hall ballad concerts in London. Compared with the notable work of many American song composers, the average merit of these English songs was not so high as to presage the adoption of such ballad concerts as an institution in America.

Excellent vocal aid had been secured for the presentation of the ballads, including Otilie Schillig, the talented pupil of Mme. Adrienne Remenyi, at the von Ende School of Music; John Barnes Wells, the popular tenor, and Frederick Gunther, the bass baritone. Instrumental offerings were those of Jacques Kasner, the American violinist; Alexander Russell, the Wanamaker concert director; Norman Coke-Jephcott, organist, and Gordon Kahn, violinist.

Miss Schillig's warm, rich tones were displayed in the Leoni favorite, "The Birth of Morn," and the popular "Rose in the Bud"; the fine art of Mr. Wells made the most of such numbers as "Beloved, It Is Morn," and Mr. Gunther lent his sonorous voice to the presentation of several songs by Hermann Löhr.

New York Philharmonic in Holyoke

HOLYOKE, MASS., Nov. 4.—A splendid concert to open the series conducted by the Holyoke Board of Trade was given in the Holyoke City Hall last evening by the New York Philharmonic Society conducted by Josef Stransky. Berlioz's "King Lear" Overture, Tchaikowsky's Fifth Symphony, Liszt's "Les Préludes," Wagner's "Waldweben" Music, from "Siegfried," and the "Ride of the Valkyries" and Johann Strauss's "Blue Danube" constituted the program. It was in many ways the best orchestral concert Holyoke has had. W. E. C.

The Moscow opera season opened with Rimsky-Korsakoff's fairy opera, "Mlada Hatti."

DES MOINES CONCERTS

Amato, Bauer and Maggie Teyte Furnish Early Season Attractions

DES MOINES, IA., Nov. 10.—Sidney Silber opened the local concert season October 14 with a piano recital of high order. His program included the Bach-Busoni Chaconne and MacDowell's "Sonata Tragica," which were played in dignified style. A large audience greeted Mr. Silber in his reappearance in local music circles after several years' absence. Dr. M. L. Bartlett was manager of the concert, which was first on his "all-star course."

October 20 brought Maggie Teyte in a recital of songs, some of which were sung in costume. Through this recital Dean Holmes Cowper opened the Drake University music course. Miss Teyte sang to a large and distinguished audience, impressing it with her splendid musical taste and brilliant voice. Charles Lurvey, of Chicago, played excellent accompaniments.

The piano recital of Harold Bauer at the Plymouth Congregational Church, opening the Des Moines subscription concerts, under the management of George Frederick Ogden, went on record as one of the most perfect demonstrations of piano playing ever heard in Des Moines. Mr. Bauer's program included the Schumann "Carnaval," Chopin's Sonata in B Minor and pieces by Mozart, Beethoven, Schubert, Mendelssohn, Liszt and Brahms.

Of all celebrities among the great singers who have visited us, none has been received with greater acclaim than Pasquale Amato, who made his first appearance here last week on the Drake University course. With a program of thirty-two songs, among which were the singer's famous arias from the "Barber of Seville" and "Pagliacci," and two from Moussorgsky's "Boris Godounoff," the baritone sang his way into the unmistakable good will of his hearers. Among the *lieder* of the evening the Strauss numbers were received with greatest enthusiasm.

Announcement was made recently to the effect that the National Grand Opera Company of Canada will give five operas here in the Spring.

The Sunday afternoon concerts, under the auspices of the Des Moines Musical Association, are now successfully launched. Mrs. F. D. Harsh provides the motive power of the organization. A thousand persons heard the second concert.

G. F. O.

Maximilian Pilzer in Two New Jersey Concerts

Maximilian Pilzer, the violinist, gave a concert at the armory in Freehold, N. J., on October 20, assisted by Charles Naegele, Jr., pianist, and Lyndon Wright, baritone. Mr. Pilzer played Tartini's "Devil's Trill" Sonata, the "Preislied" from "Meistersinger," "Hejre Kati" by Hubay, and Sarasate's "Gypsy Airs," all with great effect. The "Valse Caprice," composed by himself, was played by request and was greeted with enthusiastic applause. The work of

Charles Naegele and Lyndon Wright was commendable.

Previous to his Freehold concert Mr. Pilzer filled an engagement at the First Presbyterian Church in Rahway, N. J., where he was ably assisted by Philip Spooner, tenor. Here he gave much the same program as at Freehold, with the exception that he added Beethoven's "Minuet" and Dvorak's "Humoresque," by special request. He met with the same success as in Freehold.

FEDERATION BOARD MEETING

Plans Perfected for Biennial Festival—Urge MacDowell Celebrations

The Board of Management of the National Federation of Musical Clubs were in session recently at the home of the second vice-president, Mrs. Emerson H. Brush, Elmhurst, Ill. Mrs. A. J. Ochsner, of the Lake View Musical Society, Chicago, Ill., was appointed librarian, and clubs desiring help in making programs or year-books are to apply to Mrs. Ochsner.

Plans were discussed for the biennial festival to be held in Los Angeles the last week in June, 1915. The committee for the promotion of American music, Charles Wakefield Cadman, chairman, is planning a congress to be one of the important and attractive features of the festival. State delegations are already making reservations for special trains in order to be present at the first presentation of the \$10,000 American prize opera during the first week of the festival.

The suggestion that all federated clubs celebrate MacDowell's birthday has resulted in the Cleveland Fortnightly Club's arranging ten recitals to be given in the public schools. These programs have been arranged by Mrs. Arthur M. Bradley, chairman of the extension work in the Fortnightly Club.

Eight Encores in Fanning Recital

Cecil Fanning, baritone, who with his able accompanist, H. B. Turpin, has been touring the United States since September, was heard in Auburn, N. Y., on November 10 and his interpretations aroused so much enthusiasm that he was forced to respond with eight encores. A goodly share of the credit for this remarkable success was bestowed upon Mr. Turpin. During the last week the two have filled engagements in St. Paul, Minn., Indianapolis, Ind., and Toronto, Can.

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ST. PAUL ORCHESTRA BEGINS EIGHTH SEASON

Many Changes Noted in Personnel of
Rothwell Organization — Putnam
Griswold the First Soloist

ST. PAUL, Minn., Nov. 6.—The eighth season of the St. Paul Symphony Orchestra opened last night under conditions pointing to a successful year. With President Charles W. Gordon enjoying the confidence and loyalty of the supporters of the orchestra; with Manager Edmund A. Stein looking well after details for the board of directors; with Walter Henry Rothwell, the conductor of their choice; with an auditorium beyond cavil, and with adequate response from the public, there lies an encouraging situation in one of many cities having a recognized place in the general scheme of a rapidly developing musical America.

The personnel of the orchestra has altered materially since last season, twenty-nine changes being noted in the roster. Although it is assumed that these changes have been made for the strengthening of the orchestra, the ensemble at the beginning of a new season, in Beethoven's Eighth Symphony, was somewhat unfavorably affected thereby.

In the Liszt "Préludes" the orchestra found itself as a unit and gave the performance, which was delightful to an audience responding with splendid enthusiasm.

Putnam Griswold, the assisting soloist, was responsible for a large measure of the evening's enjoyment. A native of Minnesota, a one-time resident of St. Paul, a former pupil of Dr. Rhys-Herbert and member of St. John's Church choir, Mr. Griswold found himself literally and happily at home before his audience.

In a voice, clear and resonant and a style of commanding force, Mr. Griswold delivered the "Revenge! Timotheus Cries," from Handel's "Alexander's Feast" and "Mephistopheles' Serenade" from Berlioz's "Damnation of Faust," to which he added Beethoven's "Mit Maedeln sich vertragen" as an encore. Schubert's "Gruppe aus dem Tartarus," admirably suited to the artist's breadth of style, and Schumann's "The Two Grenadiers" were also sung with orchestra and called forth applause which resulted in further encores.

Hugo Kaun's "Festival March" and "Hymn to Liberty," dedicated to Theodore Thomas, at whose request it was composed in 1897 for presentation at the inauguration of the seventh season of the Chicago Orchestra, was the effective closing number.

F. L. C. B.

BENHAM TOUR NEXT SEASON

Pianist Has Twenty Recital Programs—
His Gift of Improvisation

Victor Benham, the pianist, who recently returned from Europe, has completed arrangements for a concert tour of America to begin in October, 1914, under the direction of Marc Lagen. He returned on the *Olympic* last week to Europe, where he will fulfill engagements in London and Paris, Brussels and Amsterdam, appearing in the latter city with the Amsterdam Orchestra. He will also give a series of lecture recitals in various colleges in England, with recitals at London and Paris in January. In March Mr. Benham will visit St. Petersburg and Warsaw, Russia, to play in concert.

Mr. Benham is widely known not only as a pianist of distinction, but as a composer. His works include orchestral and chamber music compositions, piano pieces and songs. He has also been proclaimed

WITH ITALIAN OPERATIC CELEBRITIES AT VERDI CELEBRATIONS



No. 1, Aristodemo Giorgini, Mario Sammarco and Amedeo Bassi at Parma; No. 2, Sammarco, his daughter, Mrs. Sammarco, Mrs. Bassi, Mrs. Giorgini, Countess Fabricotti and Amedeo Bassi; No. 3, Verdi's birthplace at Busseto. In the windows, Bassi and Carolina White. No. 4, Bassi's villa in Florence

RETURNING opera stars from Italy have interesting stories to tell of the various Verdi centennial performances that have taken place in the Italian opera houses. Practically all the Italian singers who are known to American audiences participated in these productions. The quartet of photographs reproduced above were

gathered on one of the incoming steamers a week ago by G. Viafora, of *MUSICAL AMERICA*, who greeted the artists. Aristodemo Giorgini, the tenor who is now with the Philadelphia opera forces, sang in the Verdi commemoration at Parma under Campanini's direction. In the same performances were also Amedeo Bassi, the

tenor, and Mario Sammarco, baritone, who are shown in one of the accompanying snapshots. The birthplace of Verdi at Busseto was the scene of considerable activity last Summer. It is shown in picture No. 3. Bassi's villa in Florence (in picture No. 4) was purchased by the tenor from the descendants of Amerigo Vespucci.

NEW PIANIST HEARD

Victor Wittgenstein Makes Distinct Impression in New York Début

Of an interest distinctly above the average was the recital given in Aeolian Hall on Wednesday evening of last week by Victor Wittgenstein, a young American pianist. Mr. Wittgenstein is something of a new acquaintance to local concert-goers, but if his subsequent work fulfills the promise of his New York début it is safe to assume that he will become more widely known hereabouts. He has studied under Edward MacDowell and Joseffy in this country and with Mme. Stepanoff abroad. He played last week a Rameau Sarabande arranged by MacDowell, Beethoven's Sonata, op. 28, MacDowell's "Tragic" Sonata, a Chopin group, the Debussy "Suite" and the "Eugen Onegin" paraphrase of Pabst.

The young man is an artist of intelligence and manifestly serious purpose and musicianship. There are inequalities in his playing, though it is not unreasonable to believe that its deficiencies can to a considerable extent be corrected if accorded due attention. Its outstanding virtues at present are virility, breadth and outspoken forcefulness of utterance. Less definitely developed, unfortunately, is the more poetic and tender element. Technically—particularly in octave and passage work—he is admirably equipped. His tone, while occasionally inclined to hardness, is generally good, and his sense of rhythm gratifyingly sure, though he has things to learn about variety of color. He gave a finely planned, musicianly performance of the Beethoven Sonata, while in his interpretation of MacDowell's magnificent work, though susceptible to criticism in certain respects, was eminently respectable in bigness of outline and dramatic weight. Less satisfying was his Chopin.

The Tchaikowsky waltz, played with considerable virtuosity, was loudly ap-

plauded by the very large audience. As a final encore the pianist played MacDowell's "From an Indian Lodge" impressively.

H. F. P.

Violinist MacMillen Plays in Grand Rapids

GRAND RAPIDS, MICH., Nov. 8.—A violin recital last evening, at Powers Theater, by Frances MacMillen, was the most thoroughly enjoyed performance of the kind that has been heard in Grand Rapids this season. Spontaneity, warmth of imagination and interpretative gift of high order were apparent in his playing.

E. H.

Hamlin Delights Colorado Audience

BOULDER, COL., Nov. 7.—The musical season opened brilliantly last evening with a song recital by George Hamlin, the eminent tenor. His program was delightful from the first note to the last and bespoke the high ideals and rounded musicianship of the singer. His voice is sonorous and beautiful, and his phrasing, diction, nuance and intonation defy criticism. In addition he sings with authority and a vivid dramatic conception.

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FANELLI MUSIC ON A DAMROSCH PROGRAM

Its Main Value in Its Curious Historic Significance—Kathleen Parlow Soloist

In two respects, at least, last Sunday afternoon's concert of the New York Symphony Orchestra in Æolian Hall was conspicuous. It signaled, in the first place, the return to New York after a year's absence of Kathleen Parlow. Secondly, American concert-goers had their first opportunity to judge of the music of Ernest Fanelli, the aged discovery of Gabriel Pierné, and concerning whose fate and fortunes so much sentimental interest has been manifested for more than a year. At present it is fitting to accord priority to the event of more significant artistic account, which was Miss Parlow's performance of Bruch's D Minor Violin Concerto.

The young violinist was a mistress of her craft when last here, but, artist in the truest sense of the term, she has not stood still. Her place today is among the elect. It is questionable if more than three or four living violinists could have surpassed her playing of this concerto (which, though worth while, is not equal in inspiration to the G Minor), could have delivered it with more seizing beauty of tone, poise and finished style, breadth of poetic understanding, warmth of sentiment. Miss Parlow's playing has matured and expanded from all standpoints since she was last in America, and it is with a sense of ardent gratification that one reflects upon the developments toward even higher things which the art of one so young will yet undergo. That her technique, intonation and incisive quality of rhythm afforded no grounds for caviling needs scarcely be said.

Readers of MUSICAL AMERICA were made thoroughly familiar last year with the strange lot of Fanelli, who, after languishing in obscurity for the better part of a life-time, was suddenly brought into prominence by Pierné and shown to have written Debussyan music when Debussy was barely out of his musical swaddling clothes, and the names of Dukas, Ravel and Florent Schmitt were unknown to men. In consequence there is no need to rehearse the fascinating tale afresh. It was not a large dose of Fanelli that Walter Damrosch saw fit to administer, but it served. There were merely two numbers from the "Tab-

leaux Symphoniques" "Thèbes"—the movements entitled "On the Nile" and the "Triumphant Entrance of Pharaoh"; and of these the first was not given in its entirety.

As was to be expected, the main value of this music lies in its curious historic significance. Yet there are things in it that are worth hearing for their own sake. That Debussy should in any respect have derived his system directly from the unknown tympanist is manifestly absurd. Yet this music, now thirty years of age, ostentatiously flaunts the most obvious mannerisms of Debussy's style. Whole-tone scales and augmented chord successions assert themselves with desperate vehemence. Yet one misses Debussy's consummate orchestral finesse and his diversity of harmonic imagination. Indeed, the coarse fiber of Fanelli's music suggests Dukas rather than Debussy.

The "Nile" movement is not especially interesting either by reason of atmospheric qualities or delicacies of the scoring (which in this division impresses one as lacking in mastery of device and fluidity) and its performance passed without as much as a ripple of applause. "Pharaoh's Entrance," though too long, is a different matter. Here is a clangorous, barbarically colorful piece of realistic tonal imagery, replete with skilfully contrived orchestral effects, uncouth, ugly, perhaps, and glaring as the diversified hues of Oriental attire, yet as fascinating in its crude medley of timbres. By repeated rhythmic drum beats Fanelli has created a more truly Eastern atmosphere than he could have by the conventional devices of Orientalism, while the acrid shrieks of the woodwind are like the cries of camels. The sense of animation and movement pervades every bar of this section. To be sure before composing it Fanelli did not neglect to saturate himself with the stern music of Hagen's clans in "Götterdämmerung." It may be worth stating that the seeker after conventional melodic delights will find Fanelli little to his taste. Yet Mr. Damrosch deserves sincere thanks for producing as much of the work as he did. It was finely played. A Volkman serenade for strings and Strauss's "Eulenspiegel" completed the program. H. F. P.

Charlotte Lund Introduces Native Works in Oswego, N. Y.

OSWEGO, N. Y., Nov. 8.—Charlotte Lund, the Norwegian soprano, recently gave a

recital at the Oswego Y. M. C. A., where she was well received by a representative audience. Mme. Lund sang several groups of songs in English, including "Was It in June" by Louis Koemmenich, and a song of A. Walter Kramer, called "We Two." In the French group, Bemberg's "Chant Venetien" and Tschaiakowsky's "Toujours à Toi," were enthusiastically received, and in the German group Liszt's "Du bist wie eine Blume" and Strauss's "Zueignung" were the features. Miss Lund also sang Grieg's "En Svane" in her native tongue, and as an encore gave "A Little Red Bird," a composition by Joseph J. McGrath, who was her accompanist.

Herma Ment's Pianism Earns Recalls at Music School Settlement

In the series of recitals given each season by prominent artists at the Music School Settlement in East Third Street, New York, Herma Ment, the Austrian pianist, appeared on Friday of last week. Miss Ment was greeted by an audience which completely filled the hall and she played her well-chosen program in splendid fashion. Her offerings were the Busoni version of the Bach Chaconne, the Mozart "Pastoral Varié," which was redemanded, Rachmaninoff's Prelude in C Sharp Minor, the G Minor Ballade of Chopin and three of the same composer's études, a Liszt Legend and Eighth Hungarian Rhapsody, Rubinstein's E Flat Romance and the Schulz-Evler version of Strauss's "Blue Danube." Miss Ment displayed a fine technical equipment, much temperamental feeling and a good touch. She was recalled again and again and obliged to respond with an extra, Ole Olsen's "Papillons."

Catalogue of Early Books on Music

From the Government Printing Office in Washington there has been sent out a "Catalogue of Early Books on Music," by Julia Gregory, prepared under the direction of O. G. Sonneck, chief of the Division of Music. In 1902 the library began to collect old books on music published before 1800 in various languages. The collection now embraces probably more than a third of the entire output before that year, and it was deemed that publication of a catalogue was advisable in the interest of musicology at home and abroad.

The Halle Quartet of Berlin, of which Willy Hess has been the leader since Carl Halle's death, has decided to give no more concerts.

ADELE KRUEGER MAKES ÆOLIAN HALL DEBUT

A Friendly Audience G greets Her at Her First Recital of Songs in New York

Adele Krueger made her debut in a recital of songs Sunday evening at Æolian Hall, New York. Mme. Krueger had arranged a program of exceedingly attractive caliber and her audience was most cordial in showing in appreciation of her singing. Her voice displayed brilliancy, especially in the high notes. This quality was disclosed particularly in her splendid rendering of the Strauss' "Zueignung" and Campbell-Tipton's "A Spirit Flower."

She was at her best in her group of French songs in which she displayed a keen appreciation of the text, "Dans la Plaine," by Widor, and "Que je l'oublie," by Luckstone, were particularly well received.

The singer was deluged with flowers and at the close of the program responded with two more numbers, "Lenz," by Hildach, and "Meine Liebe ist grün," by Brahms.

Harry Gilbert proved himself an excellent accompanist. The program follows:

"An mein Lieb," by Trunk; "O wüsst ich doch den Weg zurück" and "Das Mädchen spricht," by Brahms; "Ruhe meine Seele" and "Zueignung," by Strauss; "Chanson-triste," by Duparc; "Psyché," by Paladilhe; "Que je l'oublie," by Luckstone; "Contemplation" and "Dans la Plaine," by Widor; "Flieder," by Rachmaninoff; "Birke" and "Heimat Mein," by Gretchaninoff; "Lied," by Rubinstein; "Wenn ich das gewüsst," by Tschaiakowsky; "Since You Loved Me," by Sanderson; "Look Into My Eyes," by Korby; "Spirit Flower," by Campbell-Tipton, and "Conspirator," by Engel.

Z. A. S.

Philharmonic to Take Prompt Advantage of Pulitzer Bequest

In accordance with the court decree, as reported in MUSICAL AMERICA last week, the \$700,000 bequest of Joseph Pulitzer was promptly paid over to the Philharmonic Society of New York. The payment had been delayed until the courts determined whether the society has complied with all the conditions mentioned in the bequest. "We now feel financially secure," said Business Manager Felix F. Leifels, "and we shall proceed, as rapidly as is practicable, to hold concerts in various portions of Greater New York at prices low enough to give many thousands of music lovers opportunities to hear the finest orchestral compositions properly performed. The interest of the fund created by Mr. Pulitzer's munificence will alone be used."



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Benjamin E.
Tenor

JOINT RECITALS

Concord, N. H., Evening Monitor, Nov. 6, 1913.—Then followed a group by Mrs. Berry, who at once caught the approval of her audience and grew in favor as the evening's program progressed. Her aria, "Love, Lend Thine Aid," from Samson and Delilah, was an admirable presentation, and in her closing song couplet she was decidedly captivating. Mrs. Berry has a voice of wide range, pure quality.

Mr. Berry's rendering of the ever popular "I Hear You Calling Me," as well as passages in several of his other selections, showed the delicate quality and beauty of his light voice, while "Summer, Summer," from the Swan and Skylark, brought out the robust, manly virility of tone which Mr. Berry possesses. His singing is clear cut, reassuring to a degree which puts an audience at ease as to his mastery of the vocal art, and above all is deeply sympathetic.

The duets by Mr. and Mrs. Berry were exceptionally pleasing.

The Yonkers, N. Y., Statesman—Mr. and Mrs. Berry are gifted with beautiful voices. They delighted the audience.

Manchester, N. H., Union, Nov. 7, 1913.—Mr. Berry is possessed of one of the best tenor voices which this city has been privileged to hear. Mrs. Berry worthily supports her husband with a rich, clear and powerful voice admirably controlled.

Manchester, Conn., Herald, Nov. 4, 1913.—The two voices from long association have reached a similar quality, and in the duets they blended perfectly.

Yonkers, N. Y., Daily News.—Two duets by the singers were exceedingly well done. Both voices gained something by the presence of the other.

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—Photo by Mishkin



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STRANSKY'S SUNDAY PROGRAM

Mme. Gerville-Réache a Highly Successful Soloist with the Philharmonic

Rain had small power to keep down the attendance or affect the splendid quality of tone of the New York Philharmonic Orchestra in the first of its Sunday afternoon concerts, given at Carnegie Hall, November 16. Conductor Stransky presented a well arranged and well contrasted program.

Mme. Gerville-Réache was the soloist. She sang "The Death of Dido" aria from Berlioz's "The Trojans," the "Spring Song" from Saint-Saëns's "Samson et Dalila" and the "Air de Posthumia" from Massenet's "Roma." She was in magnificent voice and sang with an amount of dramatic as well as musical feeling that stirred her hearers greatly. Tempestuous applause and armfuls of flowers rewarded her.

In the first part of the program, the orchestra played the overture to Lalo's "Le Roi d'Ys" and Massenet's "Scènes Pittoresques." The second half was devoted to Tchaikowsky's Fifth Symphony. Strongly as this French and Russian music was contrasted, Mr. Stransky and his men were equally at home in both. There was charm in every note of the Massenet number and the reading of the symphony had power and poetic feeling as well as admirable quality of tone. The applause after the second movement was so emphatic that Mr. Stransky had his men rise with him to acknowledge it.

NEW HAVEN SYMPHONY

Horatio Parker's Orchestra Has Witherspoon for Soloist at Opening Concert

NEW HAVEN, CONN., Nov. 10.—The twentieth season of the New Haven Symphony Orchestra opened last Tuesday evening with a concert at Woolsey Hall which was one of the best ever given by the organization during the two decades of its existence. The concert was conducted by Prof. Horatio W. Parker, who had been absent in Europe for a year.

The symphony was the A Minor of Saint-Saëns and it was played with admirable expressiveness. A novelty for New Haven was Delius's "In a Summer Garden." "The Flying Dutchman" Overture completed the purely orchestral part of the program.

The soloist, Herbert Witherspoon, a Yale man, was greeted as an old friend. He sang Beethoven's "In Questa Tomba," a madrigal from Florida's opera, "Vittoria," and Chadwick's ballad, "Lochinvar." The splendid quality of his voice and art was never more admired than on this occasion. W. E. C.

Hard to Get Standing Room at Melba-Kubelik Pittsburgh Concert

PITTSBURGH, Nov. 10.—All seats were occupied and standing room was at a premium at the concert in which Nellie Melba, the Australian soprano, Jan Kubelik, the violinist, and Edmund Burke, baritone, took part at Soldiers' Memorial Hall last Thursday night. Melba unquestionably was the chief attraction. Unbounded delight was manifested particularly when she sang that brilliant waltz song, "Se Saran Rose," by Ardit. The work of Mr. Kubelik provoked great applause and a most favorable impression was made by Mr. Burke. Marcel Moyse gave valuable aid in his flute obbligato in one of Mme. Melba's numbers. The excellent accompanist throughout was Gabriel Lapiere. E. C. S.

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CARGO OF NEW SINGERS FOR BOSTON OPERA HOUSE



Some of the Singers Engaged by Director Henry Russell for the Boston Opera Company as They Arrived Last Week Aboard the "Vaderland"

SEVERAL of the artists who will be members of the Boston Opera Company during the present season arrived last Thursday on the *Vaderland* of the Red Star Line after a rough voyage. Nearly all except Louis Deru, the tenor, were seafaring most of the time during the nine days.

The picture shows a group taken on board the steamer just before landing. The artists from left to right are Mme. Lydia Rienskaja-Archinard, contralto; Mme. Jeanne Deck, soprano; Mme. Margherita Beriza, soprano; Louis Deru, tenor; Mme. Kristine Heliane, soprano; Mme. Adie Adrienne Le Silva, coloratura, soprano.

All of these artists will be new to Bos-

ton, and for several this is their first visit to America. Mme. Heliane is an English girl who has already sung in America, having been a member of the Montreal company, but never having sung in the United States. Mme. Jeanne Deck is the wife of Jean Riddez, who will be remembered as a member of the Boston Opera Co. for the past two seasons. Mr. Riddez is filling engagements in Europe and will not be in Boston this season. Although Mme. Rienskaja-Archinard is a Russian she speaks English fluently.

Other artists of the Boston company who arrived on the *Vaderland* were Jean Jou-Jerville, tenor; Alban Grand, baritone, and Edouard Tournon, assistant conductor.

CITY CONCERTS AT TEN CENTS

New Milwaukee Orchestra Begins Season Under Municipal Patronage

MILWAUKEE, Nov. 17.—The Auditorium Symphony Orchestra, of Milwaukee, consisting of fifty of the city's best musicians, made its first appearance of a series of eighteen Sunday afternoon concerts at the Auditorium yesterday afternoon. Herman A. Zeitz is the conductor, Hugo Bach, cellist, assistant conductor, and Willy L. Jaffe, concertmaster.

The new orchestra is largely a municipal affair, with the Auditorium governing board back of the project and the city of Milwaukee taking care of any deficit. The Milwaukee common council finance committee has recommended that \$1,500 be appropriated in the budget for 1914 for the public concerts at the Auditorium. This money will be used to defray all expenses over those paid with the admission, which will not be over ten cents.

In the first program Wagner, Beethoven, Dvorak, Mendelssohn, Strauss, Meyerbeer, Nicolai and Kaun were represented. In addition Mr. Jaffe, violinist, appeared as soloist and won applause with Wagner's "Prize Song" from "Meistersinger." The Lyric Glee Club has volunteered its services for the second concert. The third concert will have as soloist Mrs. Georgia Hall-Quick, pianist, and Volney Mills, tenor, will be the soloist at the fourth concert. M. N. S.

Florence Hinkle Scores with Milwaukee Arions

MILWAUKEE, Nov. 15.—The Arion Musical Club opened its season with a concert on Tuesday evening, at which Florence Hinkle, soprano, and Herbert Kirschner, violinist, were soloists. The audience was limited to associate members, holders of season tickets and the Arion juniors. The singing of the Arion-Cecilian Ensemble reflected much credit upon its able conductor, Dr. Daniel Protheroe.

Miss Hinkle was in excellent voice, and her groups of English and German ballads were exceptionally pleasing. Genuine emotional resources were displayed in "Depuis le jour," from "Louise." Miss Hinkle was assisted by the chorus in an effective performance of Raff's "Elegy." Mr.

Kirschner proved to be a most skillful violinist in the Wieniawski Second Concerto and short pieces, including Borowski's Mazurka and Conductor Protheroe's "A Welsh Romance." Charles W. Dodge played the accompaniments. M. N. S.

Amato as "Lieder" Singer in Recital at St. Joseph, Mo.

ST. JOSEPH, Mo., Nov. 16.—Under the direction of Mrs. Francis Henry Hill, Pasquale Amato, the noted baritone, recently gave a recital here. This was Signor Amato's first appearance in St. Joseph, and he was warmly greeted by a large audience. Conspicuous on the program were three groups of German songs; one by Schumann, one of Schubert and a third by Richard Strauss, all of which were enthusiastically received. Among other interesting numbers on a rather long program were the "Prologue" from "Pagliacci," the "Toreador Song" from "Carmen," three songs by Moussorgsky, and an aria from "The Barber of Seville."

LOS ANGELES HEARS WORK ON "LIGHT THAT FAILED"

People's Orchestra Offers Symphonic Poem by Local Composer—La Parra Seeks "Color" for Opera

LOS ANGELES, CAL., Nov. 12.—At the last concert of the People's Orchestra the main number was a symphonic poem by Charles E. Pemberton, based on Kipling's story, "The Light that Failed." Mr. Pemberton is a Los Angeles composer. This work shows his proficiency in the orchestral idiom and his knowledge of the technic of writing. It is worth playing by American orchestras in search of novelties.

An example of the kindly spirit of artists was given recently by Frank LaForge and Gutia Casini who while playing here with Frances Alda, visited a rehearsal of the local Woman's Orchestra playing under Henry Schoenefeld. Mr. LaForge obligingly played a concerto with the orchestra and Mr. Casini played for the young women and then took his seat in the ranks and rehearsed with them—all to help along a band of amateurs playing music simply from love of it.

Among the guests at the November Gamut Club dinner, along with Mme. Alda, Mr. Cassini and Mr. LaForge, was Raoul Laparra, composer of "La Habanera" and "La Jota," two operas sung in Europe. He is here securing local color for another Spanish opera. Mr. Dupuy, the local conductor, found not only that Laparra was a fellow townsman, from Bordeaux, but that they came from the same street.

At the November meeting of the local music teachers' association, held last Friday at the Gamut Club, the musical program was furnished capably by Ralph Wylie, violinist with Mrs. Wylie at the piano. Mrs. Gertrude Parsons gave an address on music in the local schools.

On Thursday night of last week a piano recital was given at the Gamut Club auditorium by Julian Pascal. Mr. Pascal played with much fluency a group of Chopin compositions, the Beethoven A Flat Sonata, Henselt's "If I Were a Bird," two of his own compositions and a paraphrase on a Chopin waltz, also improvising delightfully. W. F. G.

FIRST WOMAN IN ORCHESTRA

Emma H. Osgood, Harpist, Joins Rothwell St. Paul Forces

ST. PAUL, MINN., Nov. 12.—The St. Paul Symphony Orchestra, Walter Henry Rothwell, conductor, gave the first of the season's popular concerts Sunday afternoon, with the usual enthusiastic interest. The attractive program included a March from "The Prophet," and Bizet's Suite No. 1 from "Carmen," in which was conspicuous the work of the wood winds, particularly, Emilio Ganzerla, first oboe, and William van Deeven, first flute.

In the "Prize Song," from "Die Meistersinger," Mr. Rothwell shared with the first violins the spontaneous applause. Particular charm was vested in the performance of the "Valse Triste" by Sibelius.

For the first time in the history of the orchestra a woman is enrolled among its members. Emma H. Osgood is the new harpist. She was featured as a soloist on Sunday afternoon. Miss Osgood's admirably performed numbers were Hasselman's "Prayer" and Godefroid's "Aeolian Harp." F. L. C. B.

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New York, November 22, 1913

A CHANCE FOR THE PIANISTS

What is the status of the pianist in America? Does the American public pay its money to hear the best pianist or does it worship and patronize a faddist regardless of his ability beyond a certain point? A good artist backed up with big, clever, consistent advertising and good management, can gain such a foothold in the affections of the public as to fool that public into believing him to be the greatest artist in his line, and when once he is so established it seems as though nothing but death will ever deprive him of that distinction. Personality is a big asset and will allow a pianist many privileges, which, if indulged in by others, would bring forth a storm of criticism. With the favored one it would be called individuality, with all of the others, trickery or bad piano playing. In this country it is especially true that we have been educated by the clever manager to put certain artists on a pedestal and to look upon others as mediocre, thereby depriving ourselves of enjoying many beautiful talents. In Europe the public recognizes the salient features of each pianist—one, for instance, will excel as an interpreter of Beethoven, another of Chopin, another of Bach, another of Schumann and Liszt, one will be the possessor of a poetic soul, another of marvelous technic, another of great versatility, etc.—and will patronize the concert hall several times a week really to enjoy each and all of these artists. It is only a few years ago when not more than one pianist could draw any money in America; in fact, it was a very costly advertisement for a piano house to bring a pianist to this country, but now there are several of the greatest pianists in the world to be heard in this country every season, and they manage to pay expenses and a little more. However, there was a pianist who came to America some twenty years ago and was advertised on a tremendous scale; the piano house that brought him spent something like forty-five thousand dollars on him before he put foot on American soil, the daily papers and magazines printed big stories about his pianistic magic, artists painted him, books were written about him, women adored his hair, the lights were turned low when he played, the criticisms of his playing were abnormal, and what was the result? Why even the adored one finally complained that the public did not come to enjoy his art

but to see him, and he actually was annoyed by the public's attitude. The years have rolled by, time has not improved his playing; in fact, now, there are a number of pianists who play infinitely better, especially the larger works, but the American public will not believe that; it packs the concert halls when he plays and gets itself into a lovely trance before a note has been played, and swallows the entire program, "hook, line and sinker," and then leaves the room in hysterics with the belief that it has enjoyed the greatest pianoforte playing that this world could offer. Is it not time to educate the American public to an appreciation of good piano playing, whether or not the artist has long or short hair; whether the lights are dim or strong; whether his fingers are insured for fifty thousand dollars or a pair of gloves; whether he takes a milk bath or a cold plunge, and all the other whethers? Do not let us appear as a laughing stock for the whole world and continue to endorse "pounding" as good piano playing just because of a name.

HAMMERSTEIN'S LATEST DILEMMA

It was to be expected that the postponement of Hammerstein's operatic project from November to mid-January would arouse dissension in some quarter, and it is not surprising, therefore, to learn that a number of the most prominent foreign singers whom he had engaged for his house have expressed a determination to bring suit against the impresario. But as the latter has documentary evidence from his architects to the effect that the delay is due to circumstances beyond his own control it becomes clearly impossible to censure Mr. Hammerstein for his action. The whole affair is truly regrettable, and one cannot but sympathize as much with the disappointed artists as with the director. The former have naturally made their European plans dependent upon the duration of their New York engagement, and with this suddenly deferred for a whole year they cannot make up for other precious opportunities lost.

Of course Hammerstein has met difficulties of this type before and has succeeded in extricating himself therefrom, for better or worse. So he may be trusted to meet present exigencies. But why, one feels inclined to inquire, is January too late for the season of French and Italian opera if the house is in readiness and the singers on hand? As most of the artists were engaged for the full season they could still have found several months' employment, and doubtless to the majority half a loaf would have been distinctly preferable to no bread. There is surely less hazard and experimentation involved in the production of French and Italian operas by singers of the foremost rank than in one of English opera by performers of lesser magnitude, however worthy their efforts.

The trend of the latest Hammerstein dilemma will assuredly be watched with keen interest.

DISCRIMINATION IN AMERICAN NOVELTIES

There is perhaps nothing which militates more strongly against the acceptance by our public of American novelties than works which when produced prove to be poor and sickly imitations of great contemporary masters. Such compositions, which inevitably fail to arouse any enthusiasm until the composer appears on the scene, provoke smiles and humorous comments from critics and other discerning listeners.

A composition of this kind was produced recently at a New York orchestral concert, where in recent years it has been of the musical director's custom to introduce new American works. A more incongruous piece of writing it would be difficult to imagine. The composer—a young New Yorker—divulged the information in the program annotations that his "music was ultra-modern," a warning, it would seem.

Certain it is that a more flagrant piece of imitation of Debussy and modern France, in general, has not been discovered since a concert of a Chicago composer's songs last season. Meaningless employment of the "whole-tone" scale, of all the earmarks of French moderns, is perhaps the most nauseating kind of concoction in which so many of the lesser Americans indulge. It is sure failure whenever tried, and a warning to all who contemplate it must be sounded. Skill in instrumentation cannot suffice in such a case, for the general public recognizes neither artificial harmonies in violins, stopped brasses or glockenspiel and harp "glissandi" as such. Musicians may applaud this ingenuity, yet they, too, will decry poverty of invention and outright copying of an idiom.

If conductors would realize that the mere performing in public of American works is not a help to the cause they would be wiser. American audiences—from New York to San Francisco—eye their own composers' products with suspicion; this unjustly, it is true. The changing of their attitude can be effected only by rigid discrimination in choosing American works for public performance.

PERSONALITIES



Maggie Teyte a "Movie" Devotee

"Seeing the Movies" might be applied to Maggie Teyte's relaxational pursuits in Milwaukee at the time of her recital there. The above photograph shows the soprano at the ticket window of a local "nickel theater." Immediately behind her is her accompanist, Charles Lurvey. "I just love the 'movies,'" she exclaimed. "Other theaters tire me. I get enough of the stage from my work in opera during the season. The pictures give me something else to think about."

Hammerstein—Oscar Hammerstein's nearly completed American National Opera House has already given an operatic atmosphere to the neighborhood of Lexington avenue and Fifty-first street, New York. For instance, an enterprising individual has located a lunch room across from the Hammerstein entrance and christened it "Opera Lunch."

Austin—At the New York recital of the violinist, Florence Austin, a distinguished contingent from theatrical circles was present to hear the program. In the audience were noticed, among other prominent actors, David Warfield, Digby Bell and Douglas Fairbanks, all three enthusiastic over the playing of the American artist.

De Reszke—Jean de Reszke has discovered in a Spanish singer named Terkea, who until recently was a torch-singer at Madrid, "the most magnificent tenor voice I have ever heard in my life." De Reszke, who has been giving his "discovery" free lessons, finds only one fault. Terkea is indolent, he says, and refuses to work unless goaded into it.

Beach—Mrs. H. H. A. Beach, the American composer, has arrived in Berlin to attend the performance of one of her compositions to be given by the Philharmonic Orchestra under the direction of Theodore Spiering, the American violinist and conductor. Mrs. Spiering was hostess in a reception to Mrs. Beach this week, at which many musical notabilities were present.

Sorrentino—Umberto Sorrentino, the tenor, declares that he can tell, in a large percentage of cases, whether a singer is a baritone, a bass or a tenor by merely looking at his face and without having heard him speak or sing. He explains that the facial angles, the size and shape of the nose and the prominence or lack of prominence of the Adam's apple reveal to him the pitch and quality of a voice.

Slaton—Mrs. John M. Slaton, wife of Georgia's Governor, and known in musical circles as the president of the Atlanta Music Festival Association, became a cook for 1,000 Georgians at a dinner given in Atlanta on November 18, when only Georgia products were served. Mrs. Slaton, who, like Mrs. Woodrow Wilson, is noted for her skill in preparing Southern dainties, made the "beaten biscuit" to be served at this dinner.

Eames—To a Western reporter Emilio de Gogorza declared that his marriage with Emma Eames is a complete success. Refuting the prediction of her former husband, Julian Story, that de Gogorza would find Mme. Eames "icy cold and a slave to temperament," the baritone said that his wife has become "eminently domesticated and has put to rout every prediction of her first husband."

Dimitrieff—Last Sunday's concert in the Della Robbia room of the Hotel Vanderbilt, New York, was led by Mme. Nina Dimitrieff, the famous Russian prima donna. Mme. Dimitrieff's program contained an air from "Aida," a Berceuse of Chaminade, Brahms' "Vergebliches Ständchen," Tschaikowsky's "The Lights Were Out," Moussorgsky's "Hopak" and songs by Charles Gilbert Spross, Egon Pütz, Henry Hadley and A. Walter Kramer.

HAS COMPLETED 100,000-MILE TOUR

Two Hundred Concerts Given by Eva Mylott in Her Globe- encircling Expedition

EVA MYLOTT, the Australian contralto who has made several tours of the United States, and has just completed a Canadian tour of twenty-five concerts, has in the last year had a concert tour which took her completely around the world, compelled her to travel more than 100,000 miles and to appear at approximately 200 concerts. This tour began in the United States and Canada last season and took her to the principal cities of Australia, New Zealand, Hawaii, the Fiji Islands, Great Britain, etc.

During this tour Miss Mylott not only had brilliant successes at her concerts in many of the chief cities of the world, but also, on several occasions, was the guest of honor at receptions. Her arrival in Australia was the occasion of a great reception on shipboard in which she was greeted by the Mayor of Melbourne and other authorities. This was repeated in several cities, especially at her home town, and later when she arrived at Halifax to begin her Canadian tour. The traveling on this tour included all forms of locomotion from the steamship and railroad to the automobile and carriage and even horseback riding.

Miss Mylott's Canadian tour included appearances at cities in Nova Scotia, New Brunswick and Eastern Canada, concerts being given in Halifax, Windsor, Wolfville, Kentville, Middleton, Bridgetown, Digby, Narmouth, Liverpool, Lunenburg, Truro, Antigonish, Sydney, North Sydney, N. S., Glace Bay, N. S.; Amherst, Sackville, Moncton, St. John, N. B.; Fredericton, Woodstock, Sherbrooke, Que.; Three Rivers and Montreal.

Miss Mylott is the possessor of a true contralto voice and uses it with musicianship and intelligence. Her collections of criticisms from all of the important papers of the cities in which she has appeared all over the world are full of encomiums on both her art and her voice. Miss Mylott will make her New York debut in recital early in the coming year, although she has already been heard in New York in concert engagements.



Eva Mylott, Australian Contralto, Who
Has Completed a Concert Tour of the
World

Spring Festival Association Formed in New Albany, Ind.

NEW ALBANY, IND., Nov. 8.—The New Albany Spring Festival Association was formed last week. It plans to give a two-day festival in May at a local theater with an adult chorus of 200 voices, a children's chorus of 300, an orchestra of 50, and such soloists as may be necessary. The works to be given have not, as yet, been definitely decided upon, but a tentative program embraces, "Into the World," by Benoit, for the children, and Handel's "Acis and Galatea," for one of the adult chorus numbers. This adult chorus is the outgrowth of the recent Centennial Chorus and includes the best talent in the city, being made up largely of eighteen chorus choirs.

The officers of the Festival Association are George Newhouse, president; Harry A. Buerk, vice-president; Dr. Walter Leach, treasurer; Dr. J. H. Ashbranner, secretary, and a board of officers including, with the above, John Peterson, William J. Hedden, Dr. Noble Mitchell and Harvey Peake. The direction of the chorus will be in the hands of Anton Embs, supervisor of public school music.

H. P.

South Carolina Club Enrolls Teams to Campaign for Members

CHARLESTON, Nov. 11.—In an effort to enroll 1,000 associate members before the season is over, the Musical Art Club is conducting along novel lines a campaign that promises to be highly successful. Three teams have been chosen and the members of these teams are sending invitations to their friends individually inviting them to join the club. The teams will not make any canvass, but will do all their campaigning by personal appeals to their acquaintances.

The club has elected the following officers: Virginia Tupper, president; W. Gertrude Cappellmann, vice-president; Natalie Dotterer, recording secretary; Ella Tobias,

corresponding secretary; Jennie Kroeg, treasurer; Emily Magrath, chairman program committee, with Addie Howell and Maru Sparkman as members of the executive committee. Ella I. Hymans has been chosen director of the choral work.

L. K. S.

Women Composers Cased Separately in Boston Music Catalogue

The Boston Music Company, the Boston music publishers, have recently issued their new catalogue, which contains a complete list of the music published by this house up to and including September, 1913. A feature of the booklet is the separate classification of works by women composers, which contains songs of Mabel W. Daniels, Liza Lehmann, G. Marschal Loepke, Ellen Wright and many names equally as notable. The book is classified under the heads vocal music, choral church music, secular choruses and part songs, operas and operettas, instrumental music, books, etc.

Meiba and Kubelik Draw Non-Habitual Concert-Goers in Toledo

TOLEDO, O., Nov. 9.—The second recital of the Toledo Philharmonic Course, under the management of Kathryn Buck, was given last evening with Meiba, Kubelik and Edmund Burke, baritone. The immense Coliseum was packed to hear this wonderful combination. Meiba and Kubelik attracted not only the regular music patrons but everybody else who could obtain entrance and all were enthusiastic over the splendid recital.

The Russian Symphony Orchestra, Modest Altschuler, conductor, played to a small but enthusiastic audience on November 6. Mme. Bruske-Towers, mezzo-soprano, was the soloist. Conductor Altschuler added several encores.

F. E. P.

An eleven-year-old boy has been appointed organist of the Roman Catholic Cathedral in Leeds, England.

Gadski and Evan Williams in Wisconsin Recitals

MADISON, WIS., Nov. 8.—Mme. Johanna Gadski, prima donna soprano of the Metropolitan Opera Company, appeared at Christ Presbyterian Church, Monday evening, under the direction of Clara Bowen Shepard, Milwaukee. A fair-sized and enthusiastic audience greeted the singer, who was in good voice.

Mrs. Shepard presented Evan Williams, the Welsh tenor, at the Presbyterian church, last Wednesday evening. Mr. Williams sang with fervor and enthusiasm. His work was appreciated and he responded to the applause with several encores. Mr. Williams, accompanied by his son, T. Vernon Williams, at the piano, pleased a large audience of Richland Center, Wis., music lovers Thursday evening. Wausau music lovers had an opportunity to hear the tenor Monday evening. It was reported that "he held his audience as if spellbound for nearly two hours, and very graciously responded to encores."

M. N. S.

Prince Composed to Music of Battle

PARIS, Nov. 6.—Prince Mirko, second son of the King of Montenegro, who is ambitious to compose a national hymn for his country, is gaining the attention of Paris critics through his recently heard symphony, "Fleurs du Printemps," which despite its title, is suggestive of battle. It is said that during the Balkan War the prince worked at counterpoint on the battlefield to the booming of guns. He is declared to possess marked genius, having composed well at the age of fourteen. He has written an opera, many marches and hymns. The symphony has been given a performance at Monte Carlo.

Another Berlin Success for Eddy Brown

BERLIN, Nov. 1.—Eddy Brown, the young American violinist, who is rapidly making a name for himself in Europe, has again been heard in recital in Blüthner Hall. Brown's sane and vet temperamental style has found many admirers all over the Continent. His technic should in time include him in the class of the greatest wizards of the violin. One prominent violinist once said to him, in the writer's presence, "The trouble with you, Eddy, is that you have too much technic." Though this comment will not be taken any more seriously than it was meant, yet it shows

the respect in which Eddy Brown is held by his colleagues. The Berlin concert was a great success and the ovations he received were in every way his due.

O. P. J.

Charles W. Harrison and Other Artists in New Jersey Recital

NEWARK, N. J., Nov. 3.—An interesting recital was given at the Forest Hill Presbyterian Church recently by Charles W. Harrison, tenor at the Brick Presbyterian Church, New York, in conjunction with Beulah Gaylord Young, soprano, and R. A. Laslett Smith, organist. Mr. Harrison's delivery of Mendelssohn's "The Sorrows of Death" and the Spross "I Do Not Ask" was enthusiastically received. Miss Young was most effective in "With Verdure Clad" from Haydn's "Creation" and in Bartlett's "The Day Is Ended," while Mr. Smith won approval in a number of pieces.

Paderewski's Claim to Fame

LONDON, Nov. 6.—As is well known, Paderewski, when not actually engaged professionally, devotes much of his time to the raising of stock on his farm in Switzerland. He is said once to have made a purchase, through an agent, of some pigs from an English farmer, and soon after himself called on the seller, without, however, disclosing his name or identity. The pianist was shown round the farm and finally led to the sties. The farmer pointed with an air of undisguised pride to the well-fed porkers and said, "Do you see those? I've just sold them at a good price to Mr. Paderewski, the big pig dealer from abroad."

F. J. T.

School Children Guests of Otto H. Kahn at Century Opera

The first school children to enjoy the hospitality of Otto H. Kahn at the Century Opera House, New York, were the girls from the Brooklyn High School, who attended the matinee performance of "Lucia di Lammermoor." There were one hundred and eleven in the party. This was the first installment of the two thousand seat gift of Mr. Kahn to the Board of Education for the benefit of children desirous of hearing the operas at the Century.

Felix Weingartner has been making his first appearances as a public speaker in Vienna and Berlin with a Wagner Centenary address.

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FROM "MUSICAL AMERICA" READERS

The Composer of "Annabel Lee" Replies to a Critic

To the Editor of MUSICAL AMERICA:

In your issue of November 15, under the caption of "Mephisto's Musings," I was very pleased to read your appeal to "singers, players and conductors in behalf of the American composer." I notice also a statement in which you say that Franz X. Arens last Sunday played with success my "Annabel Lee" and Chadwick's "Melpomene," and was delighted at your well-deserved

tribute to his efforts in behalf of our native composers.

May I ask the courtesy of your columns to observe that not only is it well for "singers, players and conductors" to give the American composers "half a chance," but it would be equally well for critics to grant him two things: First, accuracy of statement in regard to matters of fact; second, serious treatment. I have in mind not only the daily papers, but also the weekly musical journals, especially an article appearing elsewhere in the same issue of your paper.

In this article, a gentleman who signs himself H. F. P. has the following to say regarding my "Annabel Lee": "It consists of a formless and badly written vocal setting of Poe's lines." This statement is inaccurate, inasmuch as the composition is in Rondo form.

He, moreover, says: "It consists . . . of whole tone scales which ascend and descend without rhyme or reason." This statement is untrue for the reason that while there are six descending scales, there is not one single ascending scale, nor anything like it in the composition.

So much for examples of misstatements of facts. As an example of lack of serious consideration, I beg to quote the following: "MacDowell was one of his teachers, but MacDowell's influence could never have instigated such a deed as 'Annabel Lee.'" Still, as Mr. Dunn has done some commendable things in the field of composition in the past, 'Annabel Lee' shall here be dismissed very briefly if he promises not to do anything of the kind again." To this patronizing kind of treatment, I object most strongly. A man whose work has been deemed worthy of performance by a conductor of a symphony orchestra hardly expects to be treated as a school teacher would treat her mischievous pupil, saying: "Now, Jimmy, promise not to do that again, and I'll only scold you a little this time."

For myself, I can promise Mr. H. F. P. that I will continue to write whatever kind of music my artistic conscience dictates. But to all the foregoing I object, not so much as an individual, but as an American composer. He has been subjected to too much of this kind of treatment in the past, and it is high time that a stop be put to it.

Yours truly,

JAMES P. DUNN.
No. 222 Union Street, Jersey City.
November 15, 1913.

Opportunities of American Composers

To the Editor of MUSICAL AMERICA:

I must thank you for your admirable proselyting tour to Atlanta. It certainly looks as if the people throughout the country would be aroused to the duty of mixing patriotism eventually in the patronage of musical art. That's the way they do in Europe. Notice Russian composers' works published even regardless of their merits! Among all the chaff we get a few grains of great beauty and new names appear in our concert programs which otherwise would have been unknown! What we need here is similar action by some man of means to publish or enable the composers to issue their orchestral works and thus place them on equality with European composers for concert use. Conductors dislike to read from manuscripts, and that is all our composers have to offer (with a few exceptions). If I could have my symphonic works published, I could now get them performed, and my countrymen would not be ashamed of them, would be glad to place them by the side of any living composers.

Has America not a man as unselfish and patriotic as Russia, who by promoting these large orchestral works by their own countrymen, will place them on an equal footing with European composers?

SILAS G. PRATT.

Pittsburgh, Pa., Nov. 14, 1913.

Paderewski Finds a Champion in Phoenix, Ariz.

To the Editor of MUSICAL AMERICA.

As a subscriber to your publication, or in other words a purchaser of news of the musical world, I am somewhat concerned over the criticism of Mr. Paderewski's recent recital at Aeolian Hall as appeared on the front page of your issue of November 8th, signed "H. F. P." I am not acquainted with this particular member of your "Board of Censors," but suffice to let these initials stand for H—— For Paderewski.

Why should an artist of Mr. Paderewski's class be so severely criticised even if his playing was not fully up to his standard? Surely "H. F. P." has written in more glowing terms about the achievements of lesser artists. Such a criticism as appeared in your paper leads one to believe one of three things, namely: that the writer had

to stand up during the program, or that he had to purchase his ticket; or deeper than anything heard of yet—to advertise Mr. Paderewski by way of getting the populace to attend and see how the artist has fallen from his old standard.

According to "H. F. P.'s" harping on the fact that Mr. Paderewski does not play with the so called "butter fingers," a stranger might be led to believe (or forget) that perhaps Caruso "screams," that Rubinstein "hammered," that Remenyi "sawed"—and who knows perhaps Liszt *blasted* and Paganini *squeaked*.

Such an unrefined criticism, making no allowances to speak of for the possible effect of sickness, to say nothing of the courtesy that is due an artist who has long held the world's opinion as being the greatest of pianists, all these discourtesies lead me to believe one thing, and that is: that "H. F. P." through overwork or leading the sedentary life has a softening of the ear drum. A trip out West may harden it up a bit so that the beating up of a grand piano will not so disturb his nervous system.

Yours very truly,
EUGENE R. REDEWILL.

Phoenix, Ariz.,

November 12, 1913.

Driving Our Teachers to Europe

To the Editor of MUSICAL AMERICA:

I have a secret to pop to you, one that is really too good to keep to myself. Charles Graeff, an American singing teacher, settled down in Budapest many years ago and opened a humble studio, searching for pupils in Diogenes fashion, like most teachers do who have to make a start in a strange town. His new-fangled methods caused a great deal of antagonism among his colleagues, which, in other words, means a great deal of advertisement to his credit. Charles Graeff was "boosted" by his enemies until finally he became one of the most conspicuous members of the musical profession in Budapest.

It was up to him to prove one way or another whether his method was founded on merit or American "bluff." This was many years ago. Since then Charles Graeff has succeeded in silencing most of his "knockers" and in recruiting an array of enthusiastic "boosters" who swear by him because they have been shown. The humble studio outgrew itself into one of the most prominent schools of singing in Europe. Not long ago Mr. Graeff engaged Heine-mann, the great *lieder* singer, for one of his faculty and one by one he is surrounding himself with the best pedagogues obtainable.

Charles Graeff is only one of the American teachers who was compelled to seek a continental field for his pedagogic activities in order to gain an international prestige. And now behold the farce of it all! On November 18 one of the greatest baritones that Hungary has ever produced, Dr. Istvan Halasz, who took his first and last singing lesson from an American teacher abroad, will make his debut in Philadelphia, convincing the American music lovers how sadly they neglect their own great teachers, whom they actually drive to foreign shores in quest of prestige and recognition; for behold, Dr. Istvan Halasz, the Hungarian baritone, took his first and last singing lesson in Budapest under Mr. Graeff, an American teacher.

One more thing I wish to bring to your attention before closing, and that is that I have found somebody in the smoky city of Altoona who has turned all my calculations topsy turvy in regard to musical possibilities of the average small city in America. There is a little woman down there by the name of Heilman. This energetic little body has made up her mind to exterminate the ragtime craze in her community and without many algebraic calculations came to the conclusion that the surest and quickest way of doing it is by cultivating the public taste for better music.

She found her sole source of hope in the conversion of the younger generation. Thus every program that is being played in the high school auditorium at concerts under her direction is thoroughly analyzed by all the pupils in composition. Miss Heilman has set her teeth and looks the part of a grim fighter. When I tell you that at her first concert I faced an enthusiastic audience of 1,350 people in this city of Altoona, then you will understand what I

mean by the revelation that has been brought to my attention as to the possibilities of good music in the average small city of America if it be blessed with a plucky little fighter for the muse like our good friend, little Miss Heilman.

HELEN WARE.

Philadelphia, Nov. 15, 1913.

A Composer Who "Pestered" a Critic

To the Editor of MUSICAL AMERICA:

May Mr. Henderson remember the next time a young composer "pesters" him that it was a journalist, Huret, who, "pestered" by Charpentier, discovered "Louise" and forced Carré to read a manuscript which its unknown author had been peddling for seven years.

Yours sincerely,

ANDRÉ TRIDON.

No. 35 E. 27th Street, New York. Nov. 14, 1913.

Caslova and Hinshaw Soloists at Concert for Wage Earners

In the first of a series of concerts for wage earners, under the auspices of the New York *Evening Mail*, at Carnegie Hall, November 14, Walter Damrosch and the New York Symphony provided the orchestral part of the program and the soloists were Marie Caslova, violinist, and William Hinshaw, baritone. Singer, violinist and orchestra were all warmly praised for artistic performances.

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A BOSTON RECITAL OF BOHEMIAN FOLK-SONGS

Louise Llewellyn Sings and Lectures
Fascinatingly and also Proves that
She Can Dance and Act

BOSTON, Nov. 22.—A good soprano voice, with every accomplishment of the interesting lecturer and with histrionic ability in no small degree, was what Louise Llewellyn of Boston brought to an expectant audience in Jordan Hall on Wednesday evening, November 12, when she gave a fascinating lecture-song recital of Bohemian folk-songs, with dramatic interpretations.

Attractively garbed in the Bohemian costume, Miss Llewellyn opened her program by giving a short description of the Bohemian race. Her songs—twenty-five in number—each sung in the native tongue, included military songs, serenades, lullabys and those of religion, prophecy, youth (present and lost) and of the hunt, not forgetting the grand "Moravo" (old Bohemian Patriotic Air) which concluded her program. Preceding each, she gave a concise but complete description of its meaning.

Through it all Miss Llewellyn was irresistible. Her singing voice is clear and resonant and she used it with marked intelligence. As a lecturer nothing was missing. She possesses a most attractive stage presence and her manner, facial expression and personality were all alluring. The piano accompaniments furnished by Corinne Harmon contributed much to the occasion.

At the end of Part II Miss Llewellyn played two Bohemian dances on an old instrument which dates from the ninth century and is called the Niner. It did have an "ugly sound," as she told her audience. In Part III she contrasted the folk-songs of Brittany with those of Bohemia, some of which were sung with organ accompaniment, played effectively by Howard Godding, a graduate of the New England Conservatory of Music.

Miss Llewellyn is a pupil in dramatic action of Clayton Gilbert and studies Bohemian songs, life, etc., with Mme. Vaska, whose photograph appears above with that of Miss Llewellyn. She has recently been appointed musical director of the Young



Above, Mme. Vaska, Who Teaches Bohemian Songs, and Below, Her Pupil, Louise Llewellyn, Who Has Just Given a Successful Recital in Boston

People's Singing Club at the Bohemian Slavonic Club in South Boston, where she teaches their own songs in their own language. W. H. L.

HUMISTON WORK HEARD

Denver Philharmonic Plays "Southern Fantasy" Under Tureman

DENVER, COLO., Oct. 30.—The concert of the Philharmonic Orchestra last evening at the Auditorium, under the direction of Horace Tureman, with Harold Bauer as soloist, proved of especial interest, since there was a novelty by an American composer, William Henry Humiston, of New York. Mr. Humiston's "Southern Fantasy," which was received with great enthusiasm, has been heard twice in New York, under the baton of Franz X. Arens, conductor of the People's Symphony and that of the conductor himself, as well as at the last Worcester Festival. In matter of thematic material, of emotional distinction, and instrumentation of a rich and plastic nature, Mr. Humiston has succeeded in writing a short work which is worthy of being performed by all orchestras seeking new works.

Mr. Tureman conducted his players admirably in Gluck's Overture, "Iphigenie in Aulis," and the Massenet Suite, "Les Erinnyes." In Mr. Bauer's sterling performance of Beethoven's "Emperor" Concerto, the pianist scored one of the greatest triumphs that any artist has achieved in Denver and he was recalled countless times.

Kitty Cheatham Finds Favor in Syracuse

SYRACUSE, N. Y., Nov. 15.—Kitty Cheatham's recital of songs and stories depicting child-life and negro lore, given under the auspices of the Women's Association on November 11 at the First Church, was attended by a large audience, which allowed no doubt to exist with regard to its cordial appreciation. Miss Cheatham was in a happy mood and gave of her best, which is good indeed.

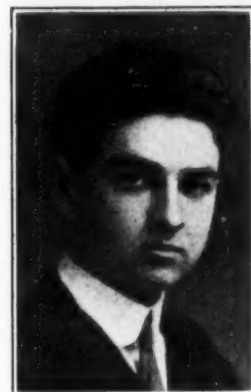
Felix Weingartner recently directed the Bremen premiere of his opera "Genesius" and was called before the curtain after every act.

The Italian pianist, Count Visconti, is making a feature of Cyril Scott's work during his tour comprising the principal towns in Italy.

GARDNER RECITAL SPEAKS FOR AMERICAN TRAINING

Young Violinist's Success Proves that
It Is Not Necessary to Go Abroad
for Best Instruction

That the United States need not depend upon the importation of gifted young violinists from Europe was shown in last Sunday evening's recital at the Little Theater, New York, by Samuel Gardner, whose entire violinistic education has been gained in this country, with Felix Winternitz, Charles Martin Loeffler and, more recently, with Franz Kneisel, with whose quartet he made some appearances last season. Mr. Gardner's audience was composed largely of musicians, among the hearers being Frank Damrosch, director of the Institute of Musical Art, who had given the young violinist his artist



Samuel Gardner

diploma at last Spring's commencement of that school.

How unerringly Mr. Gardner has been grounded in the classics was shown in his musicianly performance of the Handel Sonata in D Major, while his complete technical resources were manifested in the Tartini Variations. The violinist made his program more than usually interesting by the inclusion of several novelties, among them the Dvorak "Mazurek," op. 49, a "Wiegenlied" by Juon, and a Scherzino of Halvorsen. In the exposition of these pieces and such modern works as Cyril Scott's "Cherry Ripe" and the Debussy "Serenade a la Poupée," Mr. Gardner employed an art in which were combined much intelligence and good taste, a pure tone and considerable repose. After the brilliance of his final "Souvenir de Moscow," the young player returned to add the Couperin-Kreisler "Chanson Louis XIII et Pavane."

Assisting the violinist was George Dostal, tenor, who supplemented his Puccini and Donizetti arias with the John McCormack "Mother Machree." Emil Newman supported Mr. Gardner sympathetically at the piano, while Walter Golde was Mr. Dostal's accompanist. K. S. C.

Toronto's Greatest Concert Audience Turns Out for Melba and Kubelik

TORONTO, ONT., Nov. 11.—Melba and Kubelik to-night drew the greatest concert audience ever known here. In addition to a crowded auditorium, more than six hundred people packed the Massey Hall stage. Melba and Kubelik and Edmund Burke gave many encores at the end of the concert, Melba singing Tosti's "Mattinata" and playing her own accompaniment.

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PARLOW

ON THE

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SOLOIST with the NEW YORK SYMPHONY ORCHESTRA,

WALTER DAMROSCH, Conductor, at AEOLIAN HALL, November 16.

From the New York Morning Papers:—Nov. 17, 1913.

H. E. Krehbiel in THE TRIBUNE: "But also he (Walter Damrosch) gave a first hearing for this season to that sterling young violinist, Miss Kathleen Parlow. She played Bruch's Concerto in D Minor with a broad, sweet dignity of style that made even the hearing of the hackneyed piece a delight."

Richard Aldrich in THE TIMES: "Miss Kathleen Parlow, the young Canadian violinist, whose appearance roused interest two and three seasons ago, and with reason, was the soloist. She played Bruch's second violin Concerto in D Minor. Miss Parlow's style has broadened and deepened as well as gained in polish and refinement. Her powerful and sympathetic tone, her remarkable facility and precision of technique, her energetic bowing are again admirable. Her playing of the concerto was robust and straightforward, not lacking in sentiment and warmth. It made a deep impression on the audience, who recalled her several times."

Edward Ziegler in THE HERALD: "The soloist of the afternoon was Miss Kathleen Parlow, who played Max Bruch's Concerto in D Minor with orchestral support. This was her first appearance this season in New York and she showed the same excellence of tone and technique that have characterized her work in past years. She probably never was heard to better advantage than at yesterday's concert."

Max Smith in THE PRESS: "Miss Parlow played the Bruch Concerto with an eloquence of tone and breadth of expression that seemed almost incongruous, coming from a girl of her age."

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DOWNFALL OF CHAMPS ELYSÉES OPERA

"Boris Godounow" Rings Curtain Down and Every Artist Connected with the Performance Donates His Services Out of Sympathy for Astruc—Arthur Shattuck's Piano Recital

Bureau of Musical America,
17, Avenue Niel, Paris.
November 7, 1913.

A REPRESENTATION of opera probably unique in history was given last evening at the Théâtre des Champs Elysées. Not a single artist or member of the theater staff received any payment for his services, which were given for the occasion as a mark of sympathy and esteem for M. Astruc, who had announced to them his failure to make the opera house pay and his intention of closing. The opera was "Boris Godounow," sung for the first time in French. Artistically it is the finest achievement of the new opera house. But before going on to speak of the wonderful interpretation accorded the Moussorgsky masterpiece it is interesting to tell of the events which immediately led up to the performance.

On Thursday the news came like a thunderclap that the beautiful Astruc theater, which a prominent British architect holding an important Government appointment recently described to me as being, from a pure architectural standpoint, the finest building in Paris, had closed its doors. This was no surprise to those of us who had feared the worst for weeks past and had been more or less officially apprized of the turn of events several days previously. I have it on authority that everything of the funds invested in the enterprise has been spent, including the founder's own personal fortune. Many Americans will be sufferers by this calamity to French operatic art, notably J. P. Morgan and W. K. Vanderbilt. At the eleventh hour the latter

heroically made a final contribution by cable of \$5,000, but all to no avail. M. Astruc was saved from actual bankruptcy, however, by the action of his wife, who is a daughter of Enoch, the music publisher, and who offered to pour into the coffers of the concern the sum of \$60,000 on condition that business was at once suspended.

The hard working singers, choristers, orchestra and entire theater staff, when advised by M. Astruc that their services would no longer be required, held an extraordinary meeting and decided to give last night's memorable representation under such unique circumstances. Now they want to continue to run the theater themselves, sharing the receipts at pro rata salary. M. Astruc told me after the final fall of the curtain that it had not yet been decided whether they would be allowed to put their plan into execution. In the meantime there seems little doubt that the theater will receive the support of some noted capitalists—enthusiasts who are fully alive to the fact that the building is really the ideal opera house and concert hall. M. Gailhard, one of the former directors of the Paris Opéra, will certainly be associated with any new company and at the present moment a new syndicate is actually being formed to exploit the theater.

A Remarkable Demonstration

At the close of the Steppes scene last night in "Boris" there was a remarkable demonstration on the part of the audience. The members of the chorus, who sang and acted with a zest born of genuine devotion for their unfortunate director, took six curtain calls, after which the people shouted for Astruc, who, however, refused to appear, wishing the artists to have all the credit.

M. Giraltoni, as *Boris*, had a difficult task, following as he did immediately in the wake of the renowned Chaliapine. But he held the audience by the beauty of his singing and the power of his acting as nobody but the great Russian could have done. He bears a close resemblance to Chaliapine, but he has a much bigger voice, which he used, however, with the same effective restraint in the soul-tormented Czar's moments of hallucination. The perfect musicianship and vocal production of M. Henri Albers as *Pimen*, in the last scene, made another noteworthy performance. Mlle. Féart, as the *Czarevitch*; M. Tirmont, as the *False Dimitri*; Alexis Boyer, as *Varlaam*, all did admirably.

The principal causes of the present failure of the Champs Elysées Opera have been the inaccessibility of the theater to the public that fills the cheap seats; the production of too many out-of-date and uninteresting operas and lack of government or municipal support.

Arthur Shattuck, the American pianist,

gave a most interesting recital at the Salle des Agriculteurs. He played this program:

Bach-Liszt, Fantaisie and Fugue; Beethoven, Menuet in E Flat Minor; Reynaldo Hahn, Sonatine in C Major; Liszt, Sonata; Sinding, "Chanson Populaire" and Humoresque; Leschetizky, Berceuse; Friedmann, "Tabatière à Musique"; Rosenbloom, Scherzo; Liszt, Tarantelle and "Venice and Naples."

With the first notes that he played Mr. Shattuck carried his audience to the loftiest realms of poetry in music. The Reynaldo Hahn Sonatine had a most favorable reception. The phrasing and technic of the pianist in this work were superb. Another novelty for the introduction of which Shattuck deserves credit was the Scherzo by Rosenbloom, a young English composer, who is quickly coming to the fore. The prolonged applause at the close of each piece proved Mr. Shattuck to be one of the most popular pianists heard in Paris.

There is an interesting exhibition of paintings *chez Tooth*, on the Boulevard des Capucines. The artist is Stanley Adamson, a Scotsman by birth, and the most striking picture in his exhibition is a full length portrait of Alys Lorraine, the American soprano, in the rôle of *Elsa*. The likeness is remarkable, but the strong point of the painting is the reproduction of the *Elsa* temperament.

André Messager, who resigned from the directorship of the Opéra, as the result of

the appointment of Messrs. Rouché and Chevillard, has been prevailed upon by the subscribers of the theater to remain in office until after the production of "Parsifal," which he is to conduct in January. With the exception of M. de Chevillard M. Messager is the only conductor in Paris capable of directing the opera.

Schelling's Unique Plan for Programs

Ernest Schelling, the eminent American pianist, was in town last week on his way to England, where he is to make an extensive tour with Ysaye and Gerhardt. He will be back in Paris professionally in February, being booked for a concert at the Champs Elysées Theater and at the Conservatoire. In the course of a chat, Schelling told me he thought the Paris Conservatoire orchestra one of the finest in the world and he especially looked forward to playing with it. In England Schelling will put into operation a plan he has long had in mind to give a series of recitals of mixed programs, playing a piece of each composer which he considers that musician's finest contribution to pianoforte literature. It will be interesting to watch Mr. Schelling's choice. The pianist also said some very flattering things about MUSICAL AMERICA and expressed the opinion that this paper was fulfilling the present day need for a thoroughly reliable, straightforward and honest musical journal.

C. PHILLIPS VIERKE.

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WHEN BAUER FIRST PLAYED BRAHMS IN AMERICA

THE fact that Brahms is allotted a conspicuous place in the repertoire Harold Bauer has selected for his seventh American tour recalls the interesting fact that it was the Brahms Concerto, No. 1, in D Minor that the pianist chose for his first appearance in this country thirteen years ago. The appearance in question was in Boston with the Boston Symphony Orchestra, under Gericke, and the choice of Brahms was urged by the conductor in the face of no little opposition on the part of Mr. Bauer's friends and advisers. It was well known that several important critics, notably Philip Hale, were at best lukewarm in their attitude toward Brahms, and it was argued that the selection was extremely dubious for an occasion of such moment to the newly arrived pianist.

The concerto was played, nevertheless, and its performance was such as to remove to a gratifying extent the critical anti-Brahms sentiment. The reviews were, in fact and without exception, commendatory. Mr. Hale's comments were read with special interest, for they set forth his views uncompromisingly so far as Brahms was concerned, while yielding full credit to Harold Bauer.

"After a man passes his fortieth year, wrote the critic, in a reminiscent mood, 'he delights in remembering boyish deeds and loves and hates. I shall, for instance, never forget January 28, 1884, for on that night, in Berlin, I heard Johannes Brahms play his own D Minor Concerto. He played it with evident enjoyment, and each of his fingers was apparently or audibly about four inches broad. The admired composer played badly—in fact, like a pig. And for the last ten years in this city whenever I have been bored at a concert I have said to myself: 'Cheer up, old man. Things have been worse. You were once obliged to hear Johannes Brahms play his D Minor Concerto!'"

"Now I do not propose to discuss Mr. Bauer at present as a virtuoso. He appeared as a contemplative ensemble player, and as such displayed admirable qualities. The concerto itself is a dull, dismal thing, and yet the pianist interested me. He was one of the orchestra in a symphonic work. His phrasing was thoughtful, intelligent; in a word, he played like a most accom-

plished pianist who is also an accomplished musician. Nor can I pass over without comment the delightful repose of the pianist. He played with unaffected ease with the authority of a master of his subject."

Praise from such a source at such a time caused widespread comment, for Mr. Hale's dislike of Brahms was well known. That the Boston public in general, however, enjoyed Brahms as enthusiastically then as it does to-day was admitted. Since that time Bauer has frequently played the same concerto with notable success. In New York, two seasons ago, his performance of the work with the Philharmonic Society was received with a chorus of critical praise, and it is probable that he will use it again this season in several of his numerous engagements with orchestra.

SURFEIT IN WORCESTER

Three Concert Courses Too Many for the City—Boston Opera Artists Heard

WORCESTER, MASS., Nov. 13.—The course of concerts to be given this season by members of the Boston Opera Company in Mechanics Hall was inaugurated last night with a program by Elizabeth Amsden, soprano; Cara Sapin, contralto; Vincenzo Tanlongo, tenor; Rodolfo Fornari, baritone, and José Mardones, bass. Fabio Rimini was the efficient accompanist.

It is apparent from the audiences that are present at the various concerts that Worcester is suffering from a surfeit of music. There are three excellent musical courses now being given, all following rapidly on the heels of the Festival. The result is that none of the concerts has had an audience such as it deserves, and the outlook is rather discouraging. One of the proposed courses has been given up owing to the indicated lack of patronage, as evidenced from the subscription list. The concert last night was attended by a fair audience but one lacking considerably in enthusiasm and cordiality to the singers.

It was practically the American debut of M. Tanlongo, the new tenor of the Boston Opera Company. He possesses a light tenor voice of pleasing quality, but

lacking in dramatic power and force as well as the resonance that one expects of operatic tenors. Miss Sapin proved more of a favorite. She sang the "Samson and Delilah" aria, "Mon cœur s'ouvre à ta voix" and a group of German songs. She also sang in duet with Miss Amsden the Barcarolle from "The Tales of Hoffmann." Miss Amsden contributed a group of songs and the "Aria del suicidio" from "Gioconda." Mr. Mardones, another Worcester favorite like Miss Amsden, sang a "Simon Boccanegra" aria by special request, and a group of Spanish songs. Mr. Fornari contributed an aria from the "Ballo in Maschera," Verdi.

M. E. E.

MELBA'S GIFTED ASSOCIATE

Accompanist Lapiere One of Leading Voice Professors in Paris

Gabriel Lapiere, on tour as accompanist with Mme. Melba and Jan Kubelik, is not only a pianist of talent but one of the leading professors of singing in Paris. His musical career is unique. He was only six years old when he took up the study of the piano. At the age of fifteen he was appointed organist and choirmaster of one of the largest churches in Marseilles, the church in which his father was tenor soloist. Feeling a strong call for singing, he became associated with Bouldouresque, one of the famous basses of the Paris Opéra, who had founded a school of singing in Marseilles. Soon after M. Lapiere was engaged by the director of the opera of Marseilles as coach. He stayed there for two years, and then left for Paris and established himself as a teacher of singing. Among those who have coached with him are Sybil Sanderson, Mary Garden, Marguerite Marant, Alvarez, Rousselière, Verdier Riddez, Cerdan, Yvonne de Tréville, Lloyd d'Aubigne, Henry Weldon, Albert Quesnel and Edmund Burke.

Gabriel Lapiere

The French government has decorated

Lapiere and made him an Officer of the Academy. It was in the midst of his success as a teacher that Mme. Melba asked him to assist in the preparation of her repertoire for her English and American tours, and she finally persuaded him to join her as accompanist. He will return to Paris in March.

WRITES NEW VOCAL METHOD

Paolo Guetta's Work Finds Endorsement from Tenor Bonci

A new vocal method, "Dalle Antiche Norme e Dalle Nuove," has been written by Paolo Guetta, a successful composer and voice teacher of Milan. The method has been published by the Ricordi house, and one of its enthusiastic indorsers is Alessandro Bonci, the tenor.

Signor Guetta is on the examining board at the Conservatorium G. Verdi. He has been prominent as a composer of orchestral works, songs for chamber music, and the writer of a vocal method, which is published by Ricordi. Mr. Guetta was for many years associated with leading theaters in Europe and assistant to the leading orchestra conductors. He was also an accompanist for some of Europe's best known vocal teachers.

He devoted much of his own time to teaching, and many prominent artists suggested that he open a vocal school in Milan. Since 1907, when he opened this school, he has had much success in producing successful singers and many noted artists have repeatedly come to him for advice.

Evan Williams Shines in Springfield

SPRINGFIELD, MASS., Nov. 15.—Evan Williams was the bright particular star of the second Steinert concert in the Municipal auditorium Wednesday night. Although the tenor had a bad cold, the sweetness, tenderness and sympathy in his voice were pronounced. His high notes rang full and true. Mme. Van der Veer did some very good work in the "In a Persian Garden" cycle, and Inez Barbour and Reinald Werrenrath had a large part in making the evening enjoyable. The audience was somewhat larger than at the first concert.

V. H. L.

Giordano's "Marcella" will be given for the first time in Germany at the Stuttgart Court Opera.

YOLANDA MÉRÖ

HUNGARIAN PIANIST

Tremendous Success in Opening Concerts of Season in New England

Press Comments:

Worcester Evening Gazette, Oct. 27, 1913.—To those who had never heard Mme. Mero, she was a revelation. Her playing can always be classified with the one word, superb. She plays always with warmth and fire. She is one of the best of the concert pianists before the public today.

Worcester Daily Telegram, Oct. 27, 1913.—Her style is distinguished for tone color and alike for mental dignity and artistic power. Her execution last night was no less than remarkable and she richly deserved the liberal praise of the audience.

Portland Daily Press, Oct. 28, 1913.—She is undeniably dramatic, getting a splendor and power of tone that stirs and thrills one most pleasurably, and then again she makes her readings poetic and fanciful or full of color and romance, with a tone painting that includes all the subtleties and nuances of color and shade. Her Chopin was lyric, intimate, shapely, at times exotic, but always sane and indescribably lovely and appealing.

Portland Evening Express and Advertiser, Oct. 28, 1913.—It is not recalled when a pianist has created more of a furore here than this charming and gifted young foreigner. She has masterly technique, dash,



style and command of tone color. Her tones are warm and singing and her art appeals irresistibly to an audience.

Providence Journal, Oct. 29, 1913.—Mme. Mero's inimitable use of nuance and rubato and her wealth of imagination produce an effect that must be heard to be appreciated.

The Evening Tribune, Providence, Oct. 29, 1913.—Her personality colors her playing to a large degree, and by no means unpleasantly so. The complex abandon of her interpretation of the Liszt Sixth Rhapsodie was breath-depriving for her auditors.

Springfield Union, Oct. 30, 1913.—Mme. Mero's chief characteristic is brilliancy. Her technique is remarkable. She not only makes the piano ring with her strong chords, but she makes it sing with the dainty cantable passages.

Springfield Daily News, Oct. 30, 1913.—She plays Chopin as if inspired and her inspiration is never at fault.

Springfield Daily Republican, Oct. 30, 1913.—She is one of the born players of Chopin, but her range is extraordinarily wide. She is one of the very greatest of the pianists before the public.

Management: Charles L. Wagner, 1451 Broadway, N. Y.

STEINWAY PIANO USED

SOME CLARA LOUISE KELLOGG REMINISCENCES

FROM a crowded station of the elevated railway one can occasionally see gloriously colored sunset clouds; but nobody looks at them. If anything half as brilliant were produced as a scenic background in a theater the audience would be all eyes and applaud it wildly as a fine instance of "realism." This devotion to "realism" is not a new thing. In telling "A Singer's Story" in the *Saturday Evening Post*, Clara Louise Kellogg relates that once, during a performance of "Il Barbiere," the man who was playing the part of Don Basilio sent his hat out of doors to be snowed on. When he wore it in the next act all white with snowflakes from the blizzard outside, the audience roared with pleasure, "Why, it's real snow!"

The Italians of the chorus were always bitter against Miss Kellogg, for up to that time Italians had had the monopoly of music. It was not generally conceded that Americans could appreciate, much less interpret, opera; and she, as the first American prima donna, was in the position of a foreigner in her own country. The chorus could sometimes hardly contain themselves. "Who is she," they would demand

indignantly, "to come and take the bread out of our mouths?"

It was a common practice in those days to interpolate the "Star-Spangled Banner" or other patriotic tunes in the scores of Italian operas. Thus it came about that an uninformed journalist once wrote: "The production of 'Faust' last evening by the Marezek troupe was excellent indeed. But why, oh why, the eternal Soldiers' Chorus? Why this everlasting, tedious march, when there are so many excellent band pieces on the market that would fit the occasion better?"



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COMPOSERS DIRECT OWN WORKS IN CHICAGO SYMPHONY PROGRAM

Chadwick, Stillman-Kelley, Foote and Stock Appear in All-American Concert—MacDowell, Herbert and Parker Also Represented—All in Readiness for Start of the Opera Season

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, November 17, 1913.

NOT often in the course of the concerts given by the Chicago Symphony Orchestra has the audience had an opportunity to hear the symphonic numbers on the programs conducted in person by their several composers. Such a rare occasion, however, was that of the last pair of concerts given by our orchestra under the direction of Frederick Stock last Friday afternoon and Saturday evening. Besides Mr. Stock three other famous musicians, and Americans at that, conducted their own works.

Brought hither by the convention in this city of the National Academy of Arts and Letters, which held its sessions here Thursday, Friday and Saturday, the musical members of this distinguished body of Americans were well represented, both in quality and number, and in honor of the Institute, the orchestral association and Mr. Stock, who is also a member of the National Institute, presented a program which contained only symphonic works by several of its musical membership.

So we heard at this concert Victor Herbert's prelude to the third act of his opera, "Natomia," Horatio Parker's symphonic version of "A Northern Ballad," the Overture "Melpomene," by George Whitfield Chadwick, Edward A. MacDowell's Second Piano Concerto, Edgar Stillman-Kelley's "Death of Macbeth," from his suite written as incidental music to Shakespeare's tragedy, four short pieces by Arthur Foote, inspired by quatrains from the "Rubaiyat" of Omar Khayyam, and Frederick Stock's "Festival March and Hymn to Liberty." Of these, Messrs. Chadwick, Stillman-Kelley, Arthur Foote and Frederick Stock conducted their own contributions.

Parker's "Northern Ballad" is an erudite work which shows great musical knowledge and thorough understanding, and the same may be said of the compositions of Chadwick, Foote and Kelley, but originality and individuality are most striking in the works of Herbert, MacDowell and Stock.

MacDowell's second piano concerto discloses real genius. Its score is scintillating in its brilliance, it is original in its themes and throbs with rhythmic impulse.

Edith Thompson, a pianist from Boston, who was for some years a pupil of MacDowell and later of Helen Hoepfirk, made her first Chicago appearance as soloist with this concerto, and proved to be excellently equipped for her task. She has a brilliant and fluent technique, plenty of strength and a good tone. After numerous recalls she responded with an encore, playing MacDowell's "Scotch Poem" in a poetic manner. Frederick Stock's March gave a ceremonious close to the concert.

Harold Henry's Tours

Harold Henry, the well known Chicago pianist, has just returned from a short concert tour through Michigan and Ohio. He has met with much success throughout his tours and also reports that he has had fine results in his teaching. Mr. Henry is one of the most progressive of America's pianists and his programs always contain the newest works from native composers. His performances of the MacDowell sonatas have earned for him many commendable notices.

The Artist Quartet and Mme. Johanna Hess-Burr, accompanist, assisted by the Rev. George Craig Stewart, presented Liza Lehmann's song cycle, "In a Persian Garden," in costume, for the Evanston Woman's Club, last Wednesday evening. Vera Allen, soprano; Grace W. Young, contralto; Moses J. Brines, tenor, and Arthur Ranous, basso, comprise this quartet.

A faculty concert was given by the Sherwood Music School at Assembly Hall, Fine Arts Building, last Thursday evening. Herbert Kirschner, violinist; Mathilde Heuchling, contralto; Georgia Kober, pianist; Genevra Johnstone-Bishop, soprano; G. Magnus Schutz, baritone, and Paul Van Katwijk, pianist, presented a varied and interesting program.

The Francis W. Parker Public School gave its fourteenth artist recital last Friday morning at 11 o'clock. The program was by Christine Miller, contralto, and Susie Ford, accompanist.

Van Vliet Forms New Trio

Cornelius Van Vliet, the Dutch violoncello virtuoso, was heard in a recital at Jacksonville, Ill., on the third of this month

under the auspices of the Illinois Women's College. He gave a long program with success and had to respond to no less than five encores. Last Wednesday evening he was heard in a recital at Minneapolis under the auspices of the Women's Club of that city.

Mr. Van Vliet has formed the "Minneapolis Trio" which will give a number of chamber music concerts in that city during the Winter. The trio is composed of Giuseppe Fabbrini, piano; Karl Scheurer, violin, and Mr. Van Vliet.

Louise St. John Westervelt, soprano, and Helen B. Lawrence, pianist, gave a joint recital at the Fine Arts Theater last Sunday afternoon. Arthur Granquist was the accompanist. The program contained four songs by Brahms, six by Debussy and a group of miscellaneous songs, including the "Enclosed Garden," by Kurt Schindler; "Happy Bird," Louis Victor Saar; "Golden Eyes," Eleanor Everest Freer, and numbers by Mabel Lee and Henschel. The piano numbers, rendered by Miss Lawrence included two pieces by Chopin, "Poem" by Scriabine, Etude by Juon, "Isolde's Liebestod," Wagner-Liszt, and two pieces by Liszt.

Advanced pupils of Mme. Linne, violin pupils of Adolf Weidig and piano pupils of Victor Garwood and Silvio Scionti, presented the program at the regular Saturday afternoon concert of the American Conservatory.

Gertrude V. O'Hanlon's Artists

Albert Lindquest has been booked through his manager, Gertrude V. O'Hanlon, to appear on December 7 with the Minneapolis Symphony Orchestra in Minneapolis and the following day in a joint recital with Cornelius Van Vliet, the cellist, in Eau Claire, Wis. Hanna Butler has been engaged to appear Sunday, November 30, in recital in Des Moines, Ia. Owing to the number of engagements already booked by Miss O'Hanlon for Rose Lutiger Gannon, the popular contralto will be unable to make the Spring tour with the St. Paul Symphony Orchestra. Albert Borroff, basso, also had to decline owing to his numerous concert engagements.

Luigi Gulli, the Italian pianist, and Lucille Stevenson, soprano, presented the program for the annual benefit of the scholarship fund of the Amateur Musical Club at the Studebaker Theater last Monday afternoon. Eleanor Scheib was the accompanist. The scholarship fund is maintained by the club for the benefit of students who wish to pursue their musical studies in Chicago. Signor Gulli made a very successful appearance in the performances of Schumann's Etudes Symphoniques, op. 13, and pieces by Chopin, Cyril Scott and Debussy.

At Lincoln Turner Hall, Martin Ballman conducted the fourth regular Sunday afternoon concert. Arthur Frazer, pianist, was one of the soloists and the Ladies' Choral Society "Lyra" of Chicago and the Ladies' Chorus "Almira" of Forest Park, under the direction of H. A. Rehberg, assisted in a very long and diversified program.

At the North Side Turner Hall, William Boeppler's Symphony Orchestra, under the direction of Mr. Boeppler, gave the second regular orchestral program last Sunday afternoon, at which the soloists were Rose Lettger Garrison, contralto, and Franz Wagner, cellist.

First Week of Opera

Some minor changes in cast have been made since the original announcement of the first week of grand opera which was incomplete at that time, and they are satisfactory ones, indicating the care that Maestro Campanini is exercising in the line-up of his forces for the first week. The opener next Monday evening is "Tosca," with Mary Garden and Vanni Marcoux. Tuesday night will bring Carolina White to the fore as the heroine of "La Gioconda." She will have the support of Julia Claussen as the blind mother and Amedeo Bassi as the passionate cavalier. Titta Ruffo will be the Barnaba.

Wednesday will be a novelty night, with Massenet's "Don Quichotte," which will have its first performance on the Auditorium stage. This novelty will have an additional weight in the presence of Vanni Marcoux, who created the title rôle and appeared in it under the personal direction of the composer. He will have the companionship in the cast of Mary Garden and Hector Dufranne.

The matinee Thursday afternoon, Thanksgiving Day, will be "Madama Butterfly," with Alice Zeppilli in the title rôle; Amedeo

Bassi as Pinkerton and a new baritone, Francesco Federici, as the American Consul.

"Die Walküre" will be presented on Thursday evening. The principals in this opera will be Charles Dalmorès, Jane Osborn-Hannah, Clarence Whitehill, Julia Claussen and Henri Scott. It is noticeable that Americans are prominent in this artistic alignment.

The company will visit Milwaukee Friday night and returning will present a revival of "Aida" on Saturday afternoon, when Rosa Raisa, the new Polish prima donna, will make her first appearance as Aida and a beautiful young American contralto, Cyrene Van Gordon, will make her debut here as Amneris. Amedeo Bassi will be Rhamdames.

Saturday night the new régime of opera in English will establish itself with "Natomia," which will be presented under the personal direction of the composer, Victor Herbert.

Clark-Sametini Recital

Leon Sametini, violinist, and Charles W. Clark, baritone, gave a very successful joint recital at Wichita, Kan., last Tuesday. These two "heavyweight" artists spread the fame of Chicago's musicians and virtuosos most successfully in Wichita.

Republic Lodge, of the Masonic Order, gave a very artistic musicale at Shotwell Hall last Monday evening. The program was presented by Ferne Gramling, soprano; Leon Sametini, violinist; Rudolph Reuter, pianist, and Sol Alberti, accompanist. Miss Gramling was heard in the aria, "He Is Kind, He Is Good," from "Hérodiade," Massenet, and a group of songs by Bond, Stern, Rummel and Reimann. Mr. Sametini played a group of four pieces by Fritz Kreisler, and Rudolph Reuter, who opened the program, was heard in the C Sharp Minor Scherzo of Chopin, "Song Without Words," Tchaikowsky; Prelude, Debussy, and "Dies Irae," Rhapsody, Dohnanyi. Grieg's Sonata, for piano and violin, in C minor, closed this artistic program.

At Sherman Park last Sunday afternoon a joint recital was given under the auspices of the Civic Music Association by Mary Highsmith, soprano, and Rudolph Reuter, pianist. Miss Highsmith was heard in songs by Strauss, Schumann, Wolf, Clough-Leigher, Cadman, and an aria from Herbert's "Natomia." Mr. Reuter played selections by d'Albert, Rameau-Godowsky, Cho-

pin, Scott, Tchaikowsky, Debussy, Grieg and Dohnanyi.

Bach-Schubert Choral Concert

Last Wednesday evening the Bach Choral Society, John W. Norton, conductor, gave a Bach-Schubert concert in the Association Auditorium. Two choral numbers by Bach and one by Schubert were given. Jennie F. W. Johnson, contralto; Grant Kimbell, tenor, and Luther J. Williams, bass, were the soloists for the Bach numbers and Mabel Sharp Herdian sang the soprano rôle in Schubert's "Song of Miriam." Twenty-six members of the Chicago Symphony Orchestra played the accompaniments and also the "Unfinished" Symphony by Schubert. A boys' choir of thirty voices from St. James's Episcopal Church choir sang the chorales.

MAURICE ROSENFELD.

Ward-Belmont Students Hear Interesting Nashville Recital

NASHVILLE, TENN., Nov. 15.—Estelle Roy-Schmitz, pianist, and Fritz Schmitz, violinist, gave an interesting joint recital on November 11 at the Ward-Belmont School of Music. Mr. and Mrs. Schmitz presented a sonata by Schumann, Chopin's Ballade in G minor, Godard's "Concerto Romantique," the Alexander von Fielitz Nocturne, Iljinsky's "Intermezzo Oriental" and a suite by Gustav Hollander, all of which were exceedingly well received.

Gail Gardner Engaged for San Carlos Opera at Naples

ROME, Nov. 15.—Gail Gardner, American soprano, has sung in several performances of "La Traviata" during the Verdi celebration at Castiglione and she has been engaged for four months by the San Carlos Opera at Naples. She will sing in "Falstaff," "Madama Butterfly," "The Huguenots," "Carmen," "Masked Ball" and Montemezzi's new "L'Amore dei Tre Re."

Amateur Music the Need, Says Mannes

"What I would like to do is to raise the art of music from a professional to an amateur basis," wrote David Mannes, the violinist and director, in an article in the New York Press. "Our current idea that music is at its best when it is professional—that amateur music is bad music—is typical of the present age, which tries to see all values in money terms. The modern notion that a few should be set apart and specialized to perform the world's music for it is childish and transitory."

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MME. EDVINA A NEW "BUTTERFLY"

**Boston Opera Star Also Offered
"Sans Gêne" Rôle in Scala
Première**

ONE of the many noted song birds who flocked to this country last week was Mme. Louise Edvina, prima donna of the Boston Opera Company. She arrived Wednesday on the *Olympic* accompanied by her maid and a collection of trunks and boxes which would do credit to a whole opera company. Mme. Edvina has been most fortunate in her operatic work since she left America last season, for after completing her first engagement in the United States as a member of the Boston company she sang in many operas at Covent Garden, among them "Tosca," in which she scored a sensational success.

During the coming season Mme. Edvina will be heard in her familiar rôles and will also appear for the first time as *Madama Butterfly*. She will sing with the Chicago-Philadelphia company at one or more performances in Philadelphia later in the season and will return to Europe early in March, to fill engagements at Covent Garden and on the Continent. Mme. Edvina has been invited to create the title rôle of Giordano's "Madame Sans Gêne" in the first performance of the work at La Scala a year from January.

The above picture was taken at the pier



Louise Edvina, as She Arrived in New York

of the White Star Line on the morning Mme. Edvina landed.

Concert Appearances of Organist William C. Carl

William C. Carl's concert engagements will take him over a wide territory this season. The bookings are already large and his time is so much in demand that



WILLIAM
WHEELER
TENOR

Praised by Chicago critics for his singing in "The Creation" with

The **APOLLO** Club
on November 9, 1913.

Glen Dillard Gunn in the Tribune: "Mr. William Wheeler of New York appeared to interpret the tenor part. He disclosed the possession of a pleasant lyric voice and, like his colleagues, displayed a mastery of oratorio style."

Felix Borowski in Record-Herald: "His voice is of excellent quality and it carries well."

Maurice Rosenfeld in Examiner: "Mr. Wheeler sang the tenor music of 'Uriel' with distinction and disclosed a well-trained voice of agreeable quality."

Eric DeLamar in Inter Ocean: "Mr. Wheeler proved to be a valuable addition to the sparse ranks of competent oratorio tenors. His tone is of considerable weight, of good, healthy quality, and of good range. He displayed musicianship in the ensemble bits and true oratorio style in recitative and aria."

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during the present week he has been obliged to refuse two concerts, one of which was an inaugural recital in a cathedral. On Wednesday Dr. Carl exhibited a new organ in New London, Conn., also gave his third concert in Jersey City, N. J., and Friday appeared at Æolian Hall with Alexander Bloch, the violinist. His programs this season are especially interesting, and in addition to the standard pieces of his repertoire, several interesting novelties are included. Among them are: A new "Coucher de Soleil" (Ms.), by Christiaan Kriens, the Dutch composer; "Chanson Matinale" (Ms.), A. Walter Kramer; Berceuse in A Flat, Albert Renaud, and several new pieces by Joseph Bonnet, received from Paris last week.

Rochester Teachers' Association Hears Kitty Cheatham

ROCHESTER, Nov. 17.—Under the auspices of the Teachers' Association, Kitty Cheatham, the distinguished *disseuse*, gave a recital at Convention Hall, Wednesday evening November 12 before an audience of more than 2,000 persons.

The program was divided into three parts—the first comprising legends and songs of France, Russia, Greece, England and America. The second consisting of a brief talk on Negro folk songs with three examples, and the last group including several nursery rhymes set to music.

Miss Cheatham gave this program of legends, songs of childhood, and negro melodies in a delightfully sympathetic manner—as only Kitty Cheatham can interpret them.

I. R. B.

Wisconsin Clubs Urge Hour a Week for Music in Public Schools

SHEBOYGAN, Wis., Nov. 13.—A strong plea to allow one hour a week to be devoted by the public school pupils of the State to the study of music was made by Mrs. E. P. Fitzgerald, of Fond du Lac, chairman of the State music committee, in her report to the Wisconsin Federation of Women's Clubs. Mrs. Fitzgerald told the federation that musical biography and literature should be introduced as part of the courses of study. Mrs. Fitzgerald read many more suggestions from the report of the music committee, which further included Mrs. C. E. McLenegan, Mrs. J. H. Stapleton, Milwaukee; Mrs. J. S. Morris, Waupun, and Mrs. J. F. Martin.

M. N. S.

Large Milwaukee Audience for Stock Orchestra

MILWAUKEE, Nov. 7.—Frederick Stock and his Chicago Symphony Orchestra, founded by Theodore Thomas, made the

initial appearance of a series of popular symphony concerts at the Pabst Theater, Monday evening. Through the initiative of the Milwaukee Musical Society the support of interested music lovers has been obtained and aid pledged in the form of a guaranty fund. The society will provide a series of ten or possibly more concerts this season. The splendid support given at the first concert showed that Milwaukeeans appreciate symphonic music.

M. N. S.

NOVELTIES FOR MINNEAPOLIS

Tor Aulin Work and New Clarinetist Heard in Oberhoffer Concert

MINNEAPOLIS, MINN., Nov. 12.—Conductor Emil Oberhoffer, of the Minneapolis Symphony Orchestra, selected from his repertoire one of its choicest numbers for presentation at the second evening concert, the Brahms Second Symphony, the interpretation of which was broadly conceived and effectively worked out. Richard Czerwony, concertmaster, was the soloist in Lalo's "Symphonie Espagnole." The audience was highly appreciative of the many excellent qualities of his sterling performance.

In the orchestra's third "pop" concert on Sunday afternoon there was not quite the crowd that marked the opening concerts. The novelty was the series of "Three Swedish Dances," by Tor Aulin, given at this time its first performance in America. In Tchaikovsky's Ballet Suite, "The Sleeping Beauty," "Under the Linden Trees" introduced the new first clarinetist, Pierre Perrier, who, with Cornelius van Vliet, leading cellist, played the love duet. This number was given a repetition.

The assisting soloist was Elsa Kellner, the young American soprano, who made a pleasing appearance. Vocally, Miss Kellner satisfied best in the upper register. Interpretatively her work gave evidence of careful consideration in "Elsa's Dream," from "Lohengrin." Liszt's "Joyful and Mournful" and Wagner's "Slumber, Sweet Child" were made effective by good enunciation. Two encores were granted by the singer.

F. L. C. B.

Milwaukee Concerts by Lyric Club and Conservatory Faculty

MILWAUKEE, WIS., Nov. 12.—The Lyric Glee Club entered upon its eighteenth season when it appeared effectively in concert for the Wisconsin State Teachers' Association on November 6. The program included the Strauss "The Beautiful Blue Danube" and Schulken's "Starry Night." Arthur Dunham conducted with his usual skill.

In the first faculty concert of the Wisconsin Conservatory of Music the gifted participants were Wilhelm Middleschulte, who played his own organ arrangement of the Bach Chromatic Fantasia and Fugue; Frederick W. Carberry, Herman Kelbe, Hugo Bach, cellist, who played an elegy dedicated to him by the Milwaukee composer, Alexander McFayden; Vere Ward, Kathrine Clarke, who sang Dvorak's "Gute Nacht," with violin and cello accompaniment by Grace Hill and Pearl Brice, with Miss Hewitt at the piano; Frank Olin Thompson, Ricklie Zien, Elizabeth Tucker and Winogene Hewitt.

M. N. S.

New Orleans Hears Hungarian Pianist in Recital of His Works

NEW ORLEANS, LA., Nov. 14.—A small audience gathered recently at the Athenaeum to hear Andor von Coboly, Hungarian composer-pianist, in a recital of his own compositions. He certainly showed himself to be a much better composer than he is a pianist and as such showed up to very favorable advantage. His "The Fountain" and "A Mountain Stream," took the fancy of the audience.

New School for Oshkosh, Wis.

OSHKOSH, WIS., Nov. 12.—An institute of music and school of dramatic art is to be established in Oshkosh by artists of high standing. They are Mme. Emily Tate, from the Imperial Conservatory at St. Petersburg and a pupil of Rubinstein, who will teach piano; Willy Leonard Jaffe, of Liege Conservatory, who will be the instructor in violin, and Frank Graham, who will teach dramatic art.

M. N. S.

"HOME LIFE" FINDS VOCAL EXPONENT IN JOHN YOUNG



John Young, His Family and His Dog, "Pat," at His Home in Yonkers, N. Y.

John Young is one singer who is identified with home life, both personally and in a professional way, for the name of the tenor is known not only in the concert field, but in the home—in the latter by the agency of the phonograph. In his own home life the tenor is surrounded by his wife, two daughters, Marion and Alice, and a son, Harold, the latter being a senior at New York University, where he has shown his executive ability as manager of the baseball team.

Frieda Hempel Wins Libel Suit Against Berlin Editor

BERLIN, Nov. 15.—Frieda Hempel, the soprano of the Metropolitan Opera House, to-day won her suit for criminal libel against the editor of the *Kleines Journal*, a weekly paper, which insinuated that the bestowal of the Leopold Order upon her several years ago followed her participation in "a Bacchanalian feast" at the Summer palace of the late King of the Belgians in Ostende. Miss Hempel established that her appearance at the palace was a regular professional engagement and that she went home as soon as the concert was over. The editor of the *Kleines Journal* was sentenced to a month's imprisonment.

Mr. and Mrs. Freemantel Prove Valuable Acquisitions to Minneapolis

ST. PAUL, MINN., Nov. 12.—Frederick C. Freemantel, tenor, made his formal first appearance in Minneapolis in a recent recital program with Mrs. Freemantel at the piano. An audience including many professional musicians extended a hospitable greeting to the new-comer. Mr. Freemantel's voice, of pure lyric quality, was delightful in groups of English, French and German songs. Of exceptional value was the work of Mrs. Freemantel as accompanist.

F. L. C. B.

Mr. and Mrs. Benjamin E. Berry in Joint Recital Tour

Benjamin E. Berry, the tenor, and his wife, Viola Van Orden Berry, mezzo-contralto, are giving some interesting joint recitals, among their recent engagements being concerts in Manchester, Conn.; Concord, N. H., and Manchester, N. H. Mrs. Berry sang recently at the Waldorf-Astoria at a meeting of the Daughters of Ohio. Both artists have been engaged for a recital at Patchogue, L. I., Thanksgiving night, and Mr. Berry sings in a concert at Worcester, Mass., on November 18.

Henri Marteau played Friedrich Gernsheim's new violin concerto for the first time at a recent Hamburg concert and won an emphatic success for the novelty.



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NEW ORLEANS OPERA OPENS BRILLIANTLY

**Impresario as Tenor in "Aida"—
Daughters of Confederacy
Hear "Bohème"**

NEW ORLEANS, LA., Nov. 14.—Tuesday night witnessed the premiere of our opera season, and judging from remarks of the "old habitués," it was the finest performance of "Aida" that has been given on our stage for the past twenty-five years. Our impresario this season, M. Affre, is one of the few who have kept promises made for the opening of the season. M. Affre sang the rôle of *Rhadames*, and he was far above most of those we have had in the past. This year, being the manager, and claiming to have two other tenors of the first rank, he will not sing so often as we might like to hear him. Next came Mme. Delcia, with a contralto voice that has rarely found its way in our midst. Her voice is of unusual range, and as *Amneris*, she won the hearts of the audience early in the first act. Mlle. Brias, the *Aida* of the evening, is about the best "falcon" we have had since the palmy days of Feodor, Fierens and Pacary. She is certainly to be congratulated on her not making up hideously, for, even under the coat of light tan, one could readily see that she is a very handsome woman. Her voice was not especially strong, but in the ensembles the beautiful purity of her high tones could be easily heard. She was an instantaneous success. M. Despujol, who sang *Ramfis*, was the only weak member

of the cast. M. Bernard, the *basso chantant*, sang the rôle of the *King* very satisfactorily.

Last, but by no means least, was Mezy, our Mezy of old, as he still has that gorgeous baritone that endeared him to the hearts of us Orleanians some years ago. He was accorded a hearty greeting on his entrée as *Amonasro*, and was by far the star of the evening.

The chorus and ballet were much better than usual. The orchestra, under the able leadership of M. Dublaer, was indeed a treat.

As to the audience, it was the most beautiful I have ever seen, with the flowers lining the railings of the horse-shoe boxes and with the gorgeous costumes of the feminine auditors. The old Bourbon street opera house was simply jammed, and the applause and frequent cries of "bravo, bravo" from the *troisèmes* and *poulailliers* (where the real music lovers were packed almost to suffocation) attested to the great success of the evening.

The second performance was given on Thursday night, with "La Bohème" as the bill. The performance fell far short of the opening one. The young baritone, after starting out very satisfactorily as *Marcel*, at the beginning of the second act, was so hoarse that he could hardly continue. The tenor, M. Coulon, has a beautiful voice, and although he sang the solo in the first act only fairly, he redeemed himself later. *Colline* and *Schaunard* were sung satisfactorily by Combes and Bernard, and Mlles. Lavarenne and Ruiss gave entire satisfaction as *Mimi* and *Musette*.

The attendance was unusually large and a great many Daughters of the Confederacy, who are in convention here, were present, and before the second act a large curtain of an American flag with a small confederate flag draped on top was lowered, and with the entire audience standing the orchestra played "Dixie," "America" and the "Marseillaise." W. P. R.

STOKOWSKI PLAYS PFITZNER OVERTURE

**"Käthchen von Heilbronn" Piece
Not So Pronouncedly "Modern"
as Advertised**

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, November 17, 1913.

HANS ERICH PFITZNER'S overture, "Käthchen von Heilbronn," was the novelty of a program consisting of but three numbers, at the fifth pair of concerts by the Philadelphia Orchestra, in the Academy of Music last Friday afternoon and Saturday evening. Mr. Stokowski played this new composition as the opening selection, the others being Dvorak's "New World" symphony, and the "Scheherazade" symphonic suite of Rimsky-Korsakow.

The Pfitzner number was written as the prelude to Heinrich von Kleist's "Das Käthchen von Heilbronn" described as "a grand historical drama of knighthood," and the music fits well the theme, bearing colorful suggestions of the romantic essence of the somewhat exaggerated story of the lovely maiden and her passion for the gallant Count Frederick. While partaking of the nature of "program music," and seeming at times sketchy and disconnected because of the attempt to give tonal pictures of definite scenes, it has much of real melody and is not without a great deal of graphic power. It begins vigorously with the full complement of instruments, but soon subsides to a quieter mood, and the passages of mild cacophony seem almost tame in comparison with the riotous noisiness of Richard Strauss's "Ein Heldenleben," played the week previous, this in spite of the fact that there are moments when the trumpet asserts itself with a piercing blast that is not exactly grateful to the ear, and the brasses at times are used in no gentle manner. So far as this composition goes, however, Pfitzner can scarcely be put down as a pronounced "modernist."

The Dvorak symphony is an enduring favorite and always has new beauty and charm when played as it was last week under Mr. Stokowski's direction. One may dispute its right to be classed as "American" in theme or treatment, but there is no denying its beauty or its real value as good music. It was beautifully played throughout, the plaintive strains of the *largo* being especially well done. A fine interpretation of the colorful, spectacular "Arabian Nights" music of Rimsky-Korsakow brought an excellent program to a close. ARTHUR L. TUBBS.

New Vocal Star Shines Upon Italy

ROME, Nov. 15.—Italy has a new vocal star of great brilliance in Lina Chiesura, who, though she is but twenty years old and made her debut but a few weeks ago, is to sing at La Scala, the ultimate goal of opera singers in Italy. She has an exquisite soprano voice and marked dramatic gifts as well.

ARTHUR R. SLACK



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FLONZALEY QUARTET DELIGHTS LONDON

Chamber Music in Its Finest Estate—Edith Wynne's Daughter as Concert Singer—Close of the Promenade Concerts

Bureau of Musical America,
London, 36 Maiden Lane, Strand, W. C.,
November 1, 1913.

THAT most artistic of quartets—the Flonzaley—delighted a large audience at Bechstein Hall on October 28 in its first program of the season, composed of three numbers—Beethoven's Quartet in C Minor, op. 18, No. 4; Sonata for Two Violins, by the elder Leclair, and Schubert's Quartet in D Minor. As usual the ensemble work was brilliant in the extreme. In every passage and in every note there was recognizable the soul of the true musician.

Archy Rosenthal concluded his series of three pianoforte recitals at Aeolian Hall on the same day. This last program was devoted exclusively to the moderns, and as might be expected, was of a decidedly light though none the less pleasing and highly interesting character. Beginning with MacDowell's "Tragic," he gave us of Grieg, Debussy, Scriabne, Poldini, Cyril Scott, Arensky-Siloti, and Baifour Gardner. The playing of the Scriabne Nocturne with the left hand only aroused no little interest among the audience, who greeted the recitalist's skill with expressions of unfeigned wonder and delight. The pianist's own composition—"Legende"—included in the last group, was a dainty little morsel, though light of texture and without much body.

A program at Steinway Hall on the 29th presented a pair of artists who differed in the nature, though not in the quality of their art. Winifred Thompson enjoys no small fame here as a splendidly equipped and highly gifted reciter, and fully justified the popular verdict on her talents.

Edith Wynne-Agabee, the other contributor to this program, basks in the fame of a talented mother, the late Mme. Edith Wynne, whose vocal gifts were recognized a score of years back. On this occasion there was clearly no opportunity to test the theory of inherited talent, as Miss Wynne was suffering from a slight throat trouble which, however, could not disguise the fact that her mezzo-soprano is of an agreeable and sympathetic timbre and has been excellently schooled. As a Debussy interpreter she disclosed in the beautiful *Lia* aria an aptitude that impressed as being eminently natural and spontaneous.

Last week saw the close of that peculiarly London institution, the Promenade Concerts, which for the last nineteen years have been doing such valiant service in the musical uplift of the masses in the metropolis. Both the conductor, Sir Henry J. Wood, and the manager and organizer, Robert Newman, of the Concert Agency of the same name, have strong reason to congratulate themselves, for out of the sixty-one

concerts included in this season's series crowded houses and money refused at the door have been the rule rather than the exception.

From a purely artistic point of view there is likewise good cause for felicitation, for the class of music performed has been throughout sound and comprehensive, including all the recognized standard works, both classical and modern. Two special features that stand out conspicuously in this season's achievements are the novelties, which comprise twenty-four items, thirteen of which were British, and the large number of talented soloists, some eighty-four in all, a large proportion of whom are still beginners and of native origin. This gives the key to the policy of the organization, which is to provide the best music for the public at reasonable prices, to educate the popular taste in matters musical and to foster home talent without excluding that from abroad.

Of interest to Americans in this connection will be the mention of the name of Blair Fairchild, a composer of American birth whose sketch for orchestra, "Tam-inah," was included in this season's novelties of the Promenade Concerts.

FRANCIS J. TUCKFIELD.

Maud Powell Plays Twice in Cedar Rapids

CEDAR RAPIDS, IA., Nov. 8.—The Cedar Rapids Choral Union series opened last Saturday with Maud Powell, the gifted American violinist, who played to a large and attentive audience in Coe College Chapel in the evening, and to 2,000 children in the City Auditorium in the afternoon. She explained her program to the children, and became instantly their idol through her artistic playing and kindly manner. The evening concert contained the Coleridge-Taylor concerto, the Strauss sonata, op. 18, and several more familiar works. Numerous encores were enthusiastically demanded.

The Choral Union Series is being patronized liberally. Oscar Seagle, baritone, will give the second number, November 21, and "The Messiah" will be given December 16. Thuel Burnham, pianist, appears January 22 and the Zoellner Quartet February 27. Plans are already being laid for the next May festival. B. B.

Genevieve Finlay Stewart Soloist in Wanamaker Concert

Genevieve Finlay Stewart, the contralto, provided some attractive vocal features in the concerts at the Wanamaker store, New York, on Wednesday, Thursday and Friday afternoons of last week. Other soloists were Alexander Russell, who played a

Wagner organ recital; Gordon Kahn, a young violinist, and William Dein, Angelus pianist. Mrs. Stewart revealed her *lieder* gifts in Mozart's "Das Veilchen" and "Ich kann's nicht fassen" and "An meinen Herzen," by Schumann. Later the singer gave an artistic performance of "A Summer Night," by Goring Thomas.

D'ALBERT, FAMOUS PIANIST, ENTERTAINS AMERICAN ARTIST



Eugen d'Albert, with Mr. and Mrs. Carl Friedberg

BERLIN, Germany, Nov. 3.—The latter part of last Summer Eugen d'Albert, the distinguished pianist, entertained Mr. and Mrs. Carl Friedberg at his beautiful villa at Villach, Koernthen, Austria, and the picture used with this article, which was taken in the beautiful park surrounding the villa after breakfast one morning shows d'Albert at the left, Mrs. Friedberg in the center and Mr. Friedberg on the right.

Mr. and Mrs. Friedberg had entertained Mr. d'Albert last season in Cologne when d'Albert was playing there. This was a return visit.

Mr. Friedberg is looking forward to his first American tour, which will begin in October, 1914. He has been playing this season with practically all of the important orchestras in Europe and is adding to his already fine reputation as a pianist of distinction.

TEYIE COSTUME RECITALS CHARM WISCONSIN CITIES

Soprano Fascinates Her Milwaukee and Appleton Hearers Under Shepard Local Management

MILWAUKEE, Wis., Nov. 9.—Maggie Teyte, soprano of the Chicago Grand Opera Company, appeared in a unique song recital on Friday night. The exposition of the two operatic excerpts, arias from "La Bohème" and "Thais" showed Miss Teyte perhaps at her best. The remainder of Miss Teyte's program represented characteristic songs of Debussy, Strauss, Grieg, Tosti, Quilter, Woodman and Homer. Her enunciation of the French, German, Italian and English numbers was perhaps the most remarkable heard here in many seasons. Distinctive interpretations were those of Debussy's "Femmes de Paris" and Tosti's "Redonami la calma."

The old French and old English songs in costume provided a novelty and were most cordially received by the audience, which was charmed alike by her presence, her informal manner and the revelation of an art impressive in depth and power. Of the old French songs, "Maman dites moi" and a *chanson* by Weckerlin were especially delightful. Among the many insistently demanded encores was Alexander MacFayden's "Inter Nos," which Miss Teyte sang for the first time in public. The accompaniments were played ably by Charles Lurvey, a former Milwaukee pianist.

On Tuesday evening Miss Teyte appeared at Appleton, Wis., on the first number of the artists' course of the Lawrence Conservatory of Music. The petite and fascinating English prima donna was well received by the local audience, which was large and enthusiastic. As in Milwaukee Miss Teyte appeared in Appleton under the direction of Mrs. Clara Bowen Shepard, the Milwaukee impresario.

M. N. S.

Important Engagement for Proschowsky Pupil

BERLIN, Nov. 1.—The flattering engagement of a German pupil of an American singing teacher in Berlin is recorded in the case of Mary Mora von Goetz, soprano, and pupil of Frantz Proschowsky, who will sing as soloist at the November 3 concert of the Brahms Society in the Philharmonie. O. P. J.

The Vienna Court Opera conductor, Leopold Reichwein, is a nephew of the great Wagnerian singer, Amalie Materna.

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GERMAN MUSIC CRITICISM ANALYZED

Idiosyncrasies of Six Types of Critics—A Not Too Flattering Estimate—Why a Prejudice Against American Artists Persists

By EDGAR ISTELE

Officer of the French Academy of Fine Arts and Instructor at the Humboldt Academy of Berlin

Translated by O. P. Jacob

THE not over-friendly relationship which has ever existed between artists and critics becomes still more complicated when national differences come into play and Goethe's categorical imperative, "Kill him the dog, it's a critic," might be observed all too readily by many an artist if certain disagreeable statutes did not interpose an obstacle. It may, therefore, be opportune if now and then some one active in both armies—now as a criticized artist and then again as a criticizing journalist, a custom that has become more frequent since the days of Berlioz and Schumann—strives to moderate the hostility.

Numerous American artists, especially recently, have come to Europe, and to a large extent to Germany, for the purpose of practicing their art. If they have not immediately met with the desired public recognition they frequently become despondent, and, unable to understand the cause of this want of success, to a great extent attribute it to national prejudice.

Let us stop and consider wherein lies the truth of the matter. Generally speaking we can scarcely accuse the Germans, and especially the press, of being prejudiced against foreigners; on the contrary, the almost ancient predilection of the German for foreign standards, which for centuries had caused an almost slavish cultural dependency upon French literature and modes, and upon Italian music, and which finally ceased only with the appearance of Wagner at the Paris Grand Opéra, frequently results in a display of far greater enthusiasm for a foreign product, if properly staged and mounted, than for the work of a modest inhabitant of the country. And at the present day, especially when the French language is being forcibly driven back by the mighty passion for traveling of the Anglo-Saxon race, any English-speaking foreigner may expect to receive more than a complacent welcome by the German public.

A Persistent Theory

On the other hand, for many, many years the dogma of the unmusical qualities of the English has been accepted in Germany, and this unshakable theory has

also gradually been applied to Americans. It is only recently, a matter of the last five or ten years, that ears are pricked when the musical magnitude of the large American cities is recorded, and the writer remembers well that Gustav Mahler's declaration that, of all existing orchestras, the Boston Symphony Orchestra was the greatest called forth many surprised and incredulous smiles in a circle of German musicians and critics. Many a German artist has paid with ruin for his delusion that the American is interested only in hunting the dollar and that it is an easy matter to acquire wealth "over there" with a little piano playing or singing.

But, on the other hand, American artists should not consider the attainment of European fame quite such an indifferent task. A certain prejudice against American artists and even against German artists whose fame has been established in America is unfortunately still prevalent, to a certain extent, among German music critics. Possibly this is an outcome of the German music critic's opinion of the status of his craft which he frequently enough considers to be that of a kind of college of cardinals, alone authorized to receive enlightenment from the holy ghost and then to represent the musical Pope of the world without contradiction.

One fact must not be overlooked, which all too readily stimulates the prejudice spoken of, and that is the tendency on the part of the upper set in Germany to accept most Americans into their circle and all too readily exert their influence in behalf of the foreign artist. When, therefore, it is recognized by the German public that an American artist, through personal and caste influence is pushed to a position of prominence for which the average German artists would have to labor for many years, the feeling of resentment must seem quite human.

Six Types of Critics

Let us now consider, as far as one can generalize in such a multitude of individualities, some of the types of German music critics:

No. 1—*The good, reliable practitioner of the old school.* The chubby, jovial gentleman in the fifties or sixties, still preserving a pronounced inclination toward Venus and Bacchus. He knows his classi-

cists and romanticists thoroughly and has fought sturdily in the battle for Wagner and Liszt. Lives in moderate circumstances, never travels further than to the German music festivals, rarely leaves the circle of his confrères and knows little of the things that occur in the outer world. With patronizing benevolence he passes judgment on manifestations, the essence of which he is incapable of understanding. But, notwithstanding, a certain lovable kindness of heart gleams through his nature. In fine, somewhat narrow-minded but sympathetic.

No. 2—*The Herr Doctor of Musical Science.* (The writer of this article, who also possesses this title, begs not to be included in this category.) In most cases still a young man, with a large fund of special historical knowledge on the tab-latures of lutes, the deciphering of names and similar requisites of modern musicians. He is frequently so unmusical that the range of the violin is to him unknown—the writer has personally met with such a case—but substitutes a wealth of musical-historical catchwords with which he impresses the layman. In fine, unintelligent and unsympathetic.

No. 3—*The esthetic zealot.* He knows all futurists down to the smallest details but really nothing of what occurred in music before Richard Wagner. Writes in a flowery, picturesque style, which stirs matinee girls to enthusiasm; is a welcome guest at all esthetic teas and is silenced only when he is incidentally asked what instrument he plays. All in all, of very limited understanding and sympathetic only to a certain type of women.

No. 4—*The journalist of the blood* writes to-day on the miseries of the telephone system, to-morrow on the latest exhibition of modes, and the next day about an opera premiere. Knows as much about one subject as another, most frequently very little or nothing at all, but writes so amiably and gracefully—it is evident that he has spent considerable time in Paris—that it is impossible to be offended at his musical ignorance. Here and there inclined to be saucy-mouthed but upon the whole, really a good fellow. Clever and not unsympathetic.

The Broken-Down Musician

No. 5—*The bankrupt musician.* He is either an unsuccessful composer, who lets out his bitterness on the more successful ones, or is a broken-down conductor who presumes to demonstrate to his ex-colleagues his conception of Beethoven and Wagner. On the side he gives well-paid lessons of somewhat problematic relationship to his criticism, and steers his course through life with great difficulty. A poor, embittered devil, continually ground between envy and misgiving. All in all, more deserving of our pity than our disdain.

No. 6—*The musical man of the world.* Has looked around practically and theoretically everywhere, probably has also attended a university without thought of becoming a bookworm. Has traveled considerably, but escaped becoming a musical simpleton; prefers to go into a picturesque country rather than to a mediocre concert; criticises more or less only for his love of art. Is keenly interested in all that is modern and good without having contempt for the better older products of music; has a very sharp tongue or pen, but a kindly heart. All in all, the most desirable critic, with only one shortcoming—his rareness, where the other types are plentifully represented.

Naturally all kinds of crossings between the types thus enumerated are to be met with. The young artist coming to Germany will not necessarily find each critic fitting one of these types. It has only been my desire to give the reader a few hints for a better understanding of so many German critical peculiarities and

characteristics. But one thing above all else must not be omitted—the German music critic's inclination to isolate himself socially far more than the uninitiated might believe. He is on the whole a human being who in public life is rather shy and evinces manly temerity only when sitting at his desk. When you meet him in a large social circle he diffidently gets into some corner, either because he fears to meet some one whom he has criticized severely or else has an uncertain feeling regarding the fit of his clothes.

Latest Victor Herbert Operetta Scores Emphatic Success

With the composer himself conducting, the latest Victor Herbert operetta, "The Madcap Duchess," had its first New York production on November 11 at the Globe Theater. Ann Swinburne occupied the principal feminine rôle and Harry MacDonough the chief comedy rôle. Mr. Herbert had an ovation as he walked down the aisle to take his place at the conductor's stand and he was forced to make a speech after the first act. The music made a fine impression and the critics were practically unanimous in calling it one of the best works of its kind of the year. The wholesomeness and sweet sentiment of the story, based on one of the novels of Justin Huntly McCarthy, was also much commented on.

Two Choral Engagements for Margaret A. Barrell

Margaret A. Barrell, contralto, who is under the management of Antonia Sawyer, has been engaged by Alfred Jury to sing before the Buffalo Clef Club on January 8, in Mendelssohn's "Elijah," with the Damrosch Symphony Orchestra. Other soloists on this occasion will be Reed Miller and Horatio Connell. Mrs. Barrell will also sing at the festival in Utica early in the new year, appearing in Mendelssohn's "Hymn of Praise," with the Damrosch Orchestra.



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ENGLEWOOD CHORUS PROGRESSING UNDER WOODRUFF'S BATON



At Washington, Conn., Arthur D. Woodruff, Elizabeth Doughty and Walter Anderson

Snapped during vacation time at the country home of Arthur D. Woodruff at Washington, Conn., the accompanying picture shows the popular conductor, with Elizabeth Doughty, president of the Englewood (N. J.) Musical Art Society, and Walter Anderson, the New York musical manager. The Englewood Musical Art, a chorus of eighty female voices, is one of the seven choral societies which Conductor Woodruff has under his charge and which has made rapid strides toward being one of the ablest women's choruses in the East.

NEW METROPOLITAN SKY

Sunny Weather and Storm Now a Simple Matter at the Opera

There is going to be a brand new panorama sky at the Metropolitan Opera House this season, the New York *Herald* reports. There are 320 feet of sky line, painted on canvas sixty feet high and wound on immense spools, one on each side of the stage. The canvas runs in a semi-circle over rollers around the back of the stage. These rollers are revolved by electricity, and as they turn the scenery moves, slowly or fast as required.

The sky on the canvas ranges from the lightest, clearest blue to the darkest thunder storm effect. Moving at a moderate pace, it takes twenty-two minutes to get up a good canvas opera storm after starting with a sunny sky. It also is possible to get the motion picture effect of scurrying clouds, as the canvas is translucent.

The scheme of using rollers for panoramic scenery has been employed at the Metropolitan for years in the "Parsifal" production, but the semicircular effect is new.

The new sky line will be of great service in the "Ring" drama, as Wagner was given to calling for storms, mists, rainbows and other things difficult to reproduce in scenic device. With this new equipment the Metropolitan will be able to supply them without much trouble.

Protégée of Two Queens in a Montreal Concert

MONTREAL, Nov. 8.—The soloist at the Sunday Orchestra Concerts at the Princess this week was Valentina Crespi, who was extensively billed as a protégée of the Queens of Italy and Roumania, and who showed the correspondent of *MUSICAL AMERICA* a number of extremely affectionate letters from those royal personages. What was more important, however, was that this young Italian woman proved herself an eminently capable and temperamental artist whose playing lifted the Sunday concerts to a new level of importance.

The entire company of the National Opera is now assembled in this city, and rehearsals are proceeding under four different conductors, in the Coliseum skating-rink, as His Majesty's Theater will not be available until the actual performances begin. While there will not be very much that is distinctively Canadian about the performances this season Impresario Rabinoff has announced his intention of leaving one of the ballet masters of the Pavlova organization and one of the chorus masters of the National Opera in Montreal after the close of the present Winter's tour, for the purpose of training Canadian dancers and singers for succeeding seasons.

Emiliano Renaud, formerly a Montrealese and a protégé of the one-time Governor-General of Canada, Lord Aberdeen, and

Lady Aberdeen, is in this city and will be heard in concert shortly at the Windsor Hall. He is making a recital tour under direction of Richard Newman of Boston, K.

EMERICH PUPILS ON MANY OPERATIC STAGES

Berlin Teachers Represented by Established Stars of Europe and America—Marie Cavan's Success in Hamburg

BERLIN, Nov. 1.—The beginning of the season of 1913-14 finds the Emerich pupils, who form no mean proportion of the operatic stars of the old and new worlds, again adding to their laurels. Margarete Matzenauer and Putnam Griswold are on a concert tour of the larger American cities before returning to the scene of their triumphs of last year at the Metropolitan Opera House. At the close of the season Mr. Griswold will leave New York for London, where he has been engaged for three years as leading bass in Covent Garden. Charles Dalmores and Adamo Didur will also sing in opera in America, but Mario Sammarco will sing in Italy and Spain this season. Heinrich Hensel, who is winning triumphs in Brussels, Antwerp and Hamburg, will go to London this season and will sing *Parsifal* in the first London performances of that work. This rôle Mr. Hensel has sung repeatedly in Bayreuth.

Mr. and Mrs. MacLennan, who have had greatest popularity at the Berlin Royal Opera during the last few years, have won great favor in the eyes of the exacting Hamburg opera goers. Florence Easton (Mrs. MacLennan) has sung there, among other rôles, *Aida*, *Butterfly* and *Nedda* with the greatest success, and created the title rôle in "The Girl of the Golden West," gaining the warmest recognition from the composer. She also sang this rôle with Caruso, sharing with the tenor the honors of the evening. Francis MacLennan, who has attained great popularity in the rôles of *Rhadames*, *Canio* and *Pinkerton*, also sang *Tristan* at the Berlin Royal Opera with excellent success. A further surprise for the Hamburg public was Marie Cavan, hitherto a mere beginner at the Chicago Opera. This young soprano, who alternated with Florence Easton as *Minnie* in "The Girl of the Golden West," worked the public into a high state of enthusiasm through her glorious voice and great dramatic talent. As a result of these successes she was allowed to sing *Mimi* in "Bohème" with Caruso.

Helen Forti, who has been engaged as *Kundry* for the next Bayreuth Festival, is at present a member of the Dresden Royal Opera forces. O. P. J.

RECITALS FOR CHAPEL FUND

Veronica Murphy Gives Art to Cause—Columbus Series Expands

COLUMBUS, O., Nov. 3.—Two interesting recitals were heard in Elmhurst, Ill., last Thursday, both given by Veronica Murphy, a young pianist who is doing a great philanthropic work. Miss Murphy is a pupil of two noted women musicians, the late Regina Watson of Chicago and Teresa Carreño, and she devotes her artistic gifts to the raising of money to build chapels, two of which are now completed and in use.

Among her numbers were a group of interesting Scandinavian and Russian pieces which are rarely heard, the Prelude, C Minor, Bortkiewicz; "Autumn Song," Gretchaninov; "Idylle Champêtre," Borkowic, and a *bouquet* of "Fleurs," Georg Hoeberg. The second of Miss Murphy's recitals was given at Brushwood, the home of Mrs. Emerson H. Brush, a prominent member of the Amateur Musical Club, of Chicago, and vice-president of the National Federation of Music Clubs. Miss Murphy, who is an active member of the Amateur Musical Club, is a very attractive and sincere artist. She will give a number of recitals in Ohio next season.

There will be 4,000 in the audience which will greet Josef Hofmann on November 11. It looks as if the Women's Music Club would have to have a new music hall or have two sessions next season, a matinée and evening by the same artist.

ELLA MAY SMITH.

Mollenhauer Conducts Big Orchestra in Boston Relief Concert

BOSTON, Nov. 10.—The second orchestral concert under the auspices of the Boston Musicians' Mutual Relief Society was played by 300 musicians of Greater Boston on Sunday afternoon, November 9, at Mechanics Hall, under the able leadership of Emil Mollenhauer, who again showed his ability as a conductor by the masterly way he handled such a huge body of musicians.

Earl Cartwright, baritone, sang two selections, the "Gloria a te," of Buzzi-Peccia,

Value of Malkin School Teaching Measured by Results, Not by Time



Manfred Malkin, Director, in His Office at Malkin Music School—Inset: Exterior of Building

THE increasing standards of musical culture in this country are shown in no more decisive way than by the class of work now being done by the conservatories and music schools throughout the country, and especially in New York. The music school is, of course, a business, but the day of the purely commercial school, where the chief commodity was time and not careful instruction, is rapidly passing. There is a growing tendency to measure the value of music school instruction by results, and results can be gotten only by careful and individual instruction.

A school which is founded on this principle is the Malkin Music School of New York. The founder is Manfred Malkin, a pianist of sound musicianship and a concert artist of whom New Yorkers have a most favorable opinion. As a teacher, his methods and ideals won him such a clientele that it was found advisable to establish a school with men of like ideals and equipment. Mr. Malkin has associated with him Arnold Volpe, director of the Volpe Orchestra, and first violin of the Volpe Quartet, as instructor of the violin; Vladimir Dubinsky, as teacher of cello; Josef Pasternack, coach; Mme. Sophie Traubmann, voice; Pietro Florida, teacher of singing, and others. Says Mr. Malkin concerning the school:

"I have long thought that quite the most important feature of a music school should be an individual interest in the welfare of the students. I do not mean by this that when a pupil attains to professional work because of exceptional talent that he should be placed before the American public as a representative of what the school does. Such a pupil is, in many cases, an exception, and does not really represent what is going on in the school day by day.

and the "Toreador Song," from "Carmen," giving Nevin's "Rosary" as an encore. The orchestral program included many favorites, including the Tchaikovsky "1812" Overture, with realistic effects. The hall was well filled and a goodly sum realized for this cause. W. H. L.

New Edition of Kobbé's "Opera Singers"

The success attendant on the publication some years ago by the American publishers, the Oliver Ditson Company, of Gustav Kobbé's "Opera Singers" bids fair to be duplicated in the new issue of this volume which the firm is now planning. The new volume will contain in addition to all the material of the older book the pictures and biographical matter about those opera stars who have come into favor since Mr. Kobbé prepared the original edition.

Earl Vincent Moore, head of the organ department, University School of Music, Ann Arbor, Mich., is giving a series of free twilight recitals on the reconstructed organ of the university in the Hill Auditorium.

"While the average pupil may not be a genius, he usually has a certain amount of talent which may be developed to a high point of efficiency if proper care is taken. This means that his case must be diagnosed by the teacher in charge and that he must be given the individual attention which will best develop his talents. Lessons in this school are not to be given by hours, but by results. In other words, we are here to teach the students and not to merely sell time.

"I believe that there is a field in New York for this kind of instruction, and I have been confirmed in my idea by the response to our advertisements for pupils. In addition to careful teaching, we shall have frequent pupils' and teachers' recitals for the purpose of giving the students the practice of public playing and also of demonstrating to them how the various works should be played. This will develop a helpful musical atmosphere."

The church choir of Waycross, Ga., have organized a music club for the purpose of "musical study generally," with especial emphasis on the American composers.



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NEW STRAUSS WORK PLAYED BY STRANSKY

"Festival Prelude" a Conventional Piece—Philharmonic Wonderful in "Heldenleben"

Conductor Stransky made ample atonement at the second Philharmonic concert in Carnegie Hall, New York, Thursday evening of last week, for the unsatisfactory program which the first concert, two weeks earlier, had brought forth. Whether equally relished on all sides or no it was interesting and substantial and so superbly interpreted from first to last as to stimulate to the utmost the admiration of those who professed little affection for some of the music as such.

Wagner and Strauss divided the evening between them. Of the former there were the "Faust" Overture, the "Prayer" from "Rienzi" and the "Forge Song" from "Siegfried"—both vocal numbers sung by Jacques Urlus, the Metropolitan tenor. The Straussian contributions were the "Heldenleben" and the new "Festival Prelude," written for the Neue Konzertsaal of Vienna and first played there last month.

As Richard Strauss's latest published work (his op. 61, to be specific), the "Festival Overture" is theoretically entitled to consideration in advance of the program's familiar items. Yet discussion of it need be but of the briefest. Scored for organ and an orchestra of 150 (though the full complement of instrumentalists was not brought into play last week) the overture is but a noisy, flashy and bombastic *pièce d'occasion* which is likely to add about as much to its composer's reputation as his two military marches in the same musical class with which it must be ranked. It is built upon a simple diatonic tune suspiciously similar to "Rule Britannia" and the theme of the last movement of Brahms's first symphony. One notes in it melodic

resemblances to Weber, Schumann and others, while the harmonic scheme, save for a typically Straussian spot or two, is conventional.

The overture was effectively played (Charles Gilbert Spross handled the organ part, which is of no great prominence, with skill), but even those who have most faithfully persisted in their virulent detestation of Strauss were constrained to acknowledge that the climax of the evening was attained in Mr. Stransky's towering performance of the "Heldenleben." Not in years have we heard the flamboyant and inflated creation interpreted in a style of such overpowering directness, breadth and flaming dramatic energy, so sure in search for and compelling exposition of poetic content in the moments of sweeping lyrical rapture, so lucid in the revelation of formal unity and structural logic. "Heldenleben" does not bear the tooth of time with such impunity as "Death and Transfiguration" or "Eulenspiegel." It is not, like them, cut out of one cloth, so to speak. In its profounder moments it lacks the sincerity of the former, in its lighter ones the scintillant humor of the latter. The violin solos depicting the hero's better half are never convincingly delineative and another decade or so will place the battle music where Berlioz's march to the scaffold now stands. But though time is speedily stripping "Heldenleben" of its former complex terrors there is a goodly residue of solid musical loveliness. The orchestra's work was magnificent in its elasticity, technical assurance, tone quality and scale of nuance. Leopold Kramer's performance of the violin solos revealed him as a virtuoso of high rank.

Mr. Stransky was recalled again and again after the tone poem and in acknowledgment of the applause he made the orchestra rise. Not a whit less fine was the deeply impressive performance of Wagner's "Faust" music.

Mr. Urlus has been heard to better advantage on various occasions at the Metropolitan than he was last week. But if his tones were sometimes constricted and once or twice forced he succeeded in delivering his two numbers with a warmth and fervor that could not fail to delight. He remains unquestionably the best Wagnerian tenor heard here in years. H. F. P.

SAN ANTONIO MUSIC PROGRESS DUE TO ITS CLUBS

SAN ANTONIO, TEX., Nov. 12.—The rapid progress of music in San Antonio is perhaps chiefly due to the splendid work of the musical clubs. Prominent among these are the San Antonio Musical Club, the Tuesday Musical Club, the Beethoven Männerchor Society, the B Natural Club, the San Antonio Choral Club, auxiliary to the San Antonio Musical Club, and the Tuesday Musical Choral Club.

The San Antonio Musical Club was founded by Mrs. T. E. Mumme and Mrs. H. C. Feldman, and it has a representative membership of over one hundred. The chief features of the club's work are its monthly musicales given by home talent and its presentation of representative artists in public concerts. The excellent opening musicale was in commemoration of the Verdi centennial. This season the club is presenting Alma Gluck and Mischa Elman and Elsa Sternsdorf, pianist. Mrs. B. F. Nicholson, the capable president, has been re-elected.

The Tuesday Musical Club is one of the influential older clubs. Mrs. Eli Hertzberg is the founder and life president. This year the club will bring to the Alamo City Mme. Alda, with La Forge, pianist; the Victor Herbert Orchestra and its vocal quartet, and Mme. Schumann-Heink.

The Beethoven Männerchor Society, founded in 1867, is the oldest musical organization in the city. It is a member of the State Sängerkreis, and this year won the medal at Houston. Mueller is the present musical director. Recently its large hall was burned. Besides many rooms for the club's use this was the largest auditorium in the city and used for big concerts and other entertainments. Plans for its rebuilding are being formed, calling for a fireproof structure with every modern equipment.

In the B Natural Club are thirty young women, with an orchestra of ten and a chorus comprising the entire membership. Its founder and director is Mrs. L. B. Carson. With the aid of some professional

musicians they expect to present "The Messiah" next Christmas. The Tuesday Choral Club is keeping up its reputation for excellent work and has for its director Maestro D'Acugna. The San Antonio Choral Club is doing good work under the direction of Oscar Fox and will appear with the attractions which the San Antonio Musical Club offers this year.

The San Antonio Orchestra is composed of twenty-five of the leading professional players of San Antonio, and is under the excellent direction of W. H. Smith. This orchestra has largely been made possible by the generosity of one of the Wolff & Marx department stores. Valuable concerts are given every Saturday.

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THEODORE THOMAS TRIED ENGLISH OPERA IN 1886

THAT the orchestra founded by the late Theodore Thomas played for Summertime grand opera in English at Chicago's Ravinia Park last Summer is a commonplace that has its sentimental and gratifying aspects for those who know the bitter disappointment which Thomas suffered as a result of his own ambitious plans for opera in the vernacular, with his orchestra of the mid eighties as the chief musical factor.

As recalled by the Chicago Tribune, it was in 1886-'87 that Thomas, with the assistance of Mrs. Jeannette Thurber, launched the American Opera Company, with the idea that it would be in activity twelve months a year, giving long seasons in Chicago and New York City, and becoming an institution for the proper production of foreign works and the encouragement of native opera. A valiant struggle was made against popular indifference; and the company disbanded, with Thomas still in charge, in the national capital, in the Spring of 1888.

Twenty-five years ago opera in English was not more nearly possible of ideal realization, as to the language, than it seems to be to-day. The Thomas-Thurber singers of 1887-'88 ranged through many dialects, but all of them were compelled to

sing in English, however bulky might be their accent. Among others were the Belgian Elois Sylva, the Irish Barton McGuckin, the German Emma Juch, and Middle West Jessie Bartlett Davis. Other singers were William Ludwig, the basso—an Irishman despite the name; the late Lizzie Machnichol, the contralto; Amanda Fabris and Attalie Claire, native sopranos; and Clara Poole, who dropped her stage name of Mme. Polloni.

Out of the wreck of the Thomas-Thurber company arose what was the real beginning of a taste for grand opera in some of the larger cities—the Gustave Hinrichs organization. Hinrichs, who conducted last Summer at Ravinia Park, had been Thomas's *kappelmester*. He took the disbanded company in hand, reorganized such of its members as cared to remain, and moved them to Philadelphia, where he established for himself a large clientele. It was there, under Hinrichs, that Mascagni's "Cavalleria Rusticana" and "L'Amico Fritz" and Leoncavallo's "I Pagliacci" had their first American hearing, in English or any other tongue.

Playing at Ravinia Park during this Summer were instrumentalists who were members of the Thomas Orchestra of the eighties and who joined the Hinrichs singers in going to Philadelphia on the commonwealth plan.

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Max Vogrich's New Violin Concerto Finds Ardent Champion in Elman

BERLIN, Oct. 27.—He who attempts to find Mischa Elman unoccupied for a little tête-à-tête is likely to have his troubles. On one recent occasion the writer found the violinist at the home of Sam Franko at an impromptu rehearsal of



Mischa Elman

Max Vogrich's wonderful new violin concerto, with Max Fiedler at the piano. At the next visit Elman was besieged with callers. Mr. Elman had evidently been urged to make some return calls and was quite in a hurry, exclaiming, "How can I be continually making calls? There is not a moment of the day that I can call my own. If I am not practising my répertoire we are playing quartets, sextets or what not. People should not forget that my first duty is to music and not to social connections. An artist who is booked for fifty concerts before departing for America, then a long tournée in the States until May, and following that a host of engagements in Australia, surely has no time to waste making calls."

Mr. Elman's opinion of the Vogrich concerto was sought.

"Ah, it is wonderful!" he said. "It is the most inspired work which has been composed for the violin since the Brahms concerto. We hear a host of new concertos nowadays, but—a work in which every note was felt. That may almost be

considered a miracle! I long to play this wonderful work in America, for it is one which will be everywhere appreciated. But a great majority of my engagements call for the performance of certain compositions which the local societies and managers desire especially, so I will not be able to play the Vogrich concerto as often as I would like.

"The work is replete with new technical problems for the violin. The first movement is a dramatic episode which thrills one with every phrase. And the *Adagio*! What an *Adagio*! I cannot express my feelings in words." And then Elman began to play an imaginary violin swaying back and forth with the surges of noble melody.

We spoke of his forthcoming departure for the States.

"I love America and I love the people. They are so intelligent and appreciative. Why, really, I am more nervous before an American audience than any other. It is so particular, so exacting."

Mr. Elman possesses an unusually robust constitution. Being of a highly strung, nervous nature, he probably expends more energy in one day—even aside from his playing—than does the ordinary mortal in a week. Whatever he takes up is done with the same intensity that we know in his playing. He was asked when he had last taken a rest from his work. "I have not rested for a year, and will not be able to rest for the next twelve months at least. My only chance of recuperation will be on the ocean en route to Australia and on the return trip."

The famous violinist will appear at one other concert in Berlin prior to his American tournée and will play the Brahms concerto on this occasion. His European bookings cover nearly all the cities of musical importance on the continent. H. E.

WAGNER RE-INTRODUCES KANSAS CITY ORCHESTRA

Conductor Busch Offers a Centenary Program for Season's Opening—Putnam Griswold, Soloist

KANSAS CITY, Mo., Nov. 8.—The Wagner centenary was celebrated in a most fitting manner in Kansas City last Tuesday when the opening concert of the Kansas City Symphony Orchestra was given over entirely to the works of that composer. The Symphony Association was very fortunate in securing for its soloist such a splendid Wagnerian singer as Putnam Griswold, of the Metropolitan Opera. It was a formidable program to present at the first concert after the musicians had been scattered far and wide during the Summer; but the orchestra gave an excellent account of itself.

The membership has been increased to sixty-three and it is now a very well balanced organization, and one that we may be justly proud of. Carl Busch, under whose baton the orchestra has played the last two seasons, was given a hearty reception at his first appearance and the applause throughout the afternoon made it evident that the audience was enjoying to the fullest, the splendid program which he had prepared.

The first number was the overture to the

"Flying Dutchman," followed by the entrance of the Gods into Walhalla from "Das Rheingold." After Griswold sang Hans Sachs's monologue from "Die Meistersinger," the orchestra played the "Dance of Apprentices and Procession of Meistersingers" from the same opera.

The brilliant introduction to the third act of "Lohengrin" was beautifully played. The prelude to the "Tristan and Isolde" was followed by "Siegfried's Rhine Journey," from "Götterdämmerung," the performance of which was the gem of the program. The Procession of the Knights of the Holy Grail was taken at too great a tempo. The Ride of the Valkyries closed this interesting program which was as a whole, very well given.

Putnam Griswold was heard in two selections from "Die Meistersinger," both beautifully sung. M. R. W.

Berlin Royal Opera to Produce New Humperdinck Opera

BERLIN, Nov. 8.—Engelbert Humperdinck's new opera, "Die Marketenderin" ("The Vivandière"), which he has just completed, will be presented for the first time early in the new year at the Berlin Royal Opera. The work is in two acts and takes two hours to produce. Robert Misch wrote the book, which concerns the War of 1813, introducing Marshal Blücher as the principal character, though he has no lines to sing. The *Marketenderin* is a girl spy.

CAMPANINI FORCES OPEN THEIR BALTIMORE SEASON

Ruffo Wins Plaudits as "Rigoletto"—Crush for Carreño's Recital at Peabody Conservatory

BALTIMORE, Md., Nov. 9.—The Chicago Grand Opera Company opened its local series of performances at the Lyric on Friday night, November 7, with a centenary "Rigoletto." Titta Ruffo singing the title rôle. Enthusiasm, such as has seldom been witnessed at local opera performances, was caused by the display of vocal art and dramatic powers of the Italian baritone. His interpretation of this rôle increased in interest from scene to scene, and a repetition was demanded of the final scene in the third act.

As *Gilda* Alice Zeppilli gave fresh evidence of her fine vocal possessions. Aristodemio Giorgini, as the *Duke*, gave a performance of fine artistry. The quartet, of course, had to be repeated. On the whole, the cast instilled artistic unity into the presentation, under Cleofonte Campanini's able baton.

For the non-appearance of Geraldine Farrar as soloist for the opening concert of the Boston Symphony, owing to her illness, there was compensation in the shape of additional orchestral numbers, the "Tragic" Overture of Brahms and the overture of "The Flying Dutchman." The principal number of Dr. Muck's program was the B Flat Major Symphony of Glazounow.

That Teresa Carreño has a host of admirers here was demonstrated by the vast attendance which witnessed her reappearance on Friday afternoon, November 7, at the Peabody Conservatory of Music. To accommodate the throng it was necessary to utilize the stage for seating purposes. The enthusiasm proved that her magnetic personality had not lost its power of attraction. In point of artistry, Mme. Carreño seems to have become more mellow. The artist paid a tribute to the work of

Edward MacDowell, presenting his "Les Orientales."

Many Baltimoreans were treated to a feast of grace and charm last night through the exquisite art of Anna Pavlova, assisted by Novikoff and a company of splendid dancers. F. C. E.

Boston Church Has Memorial Service to Its Late Organist

BOSTON, Nov. 10.—On Sunday, November 9, at the Church of the Disciples, Boston, a memorial service was held for the late Frank Lyles, the composer, who was organist of this church from 1898-1912. The musical program was given by the church choir and quartet and consisted of anthems from Mr. Lyles's compositions with Everett J. Harrington and Arthur Foote at the organ. W. H. L.

Mrs. Bready Gives Operatic Recitals

A series of morning musicales will be given by Mrs. George Lee Bready at the New York residence of Mrs. Daniel Scott Lamont, on Wednesday mornings, from November 26 to January 28 inclusive. The programs will be devoted to Wagner's "Ring" dramas and "Parsifal," "Julien," "Pelléas et Mélisande" and "Boris Godounow."

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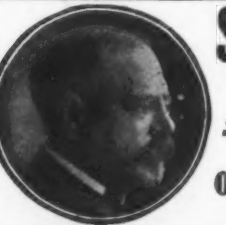
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NEW BOOKS ABOUT MUSIC

TIME was when "thematic guides" and such things were deemed necessary only in the case of works of such transcendent importance as the greater Wagner dramas. To-day it is only the opera of relatively small account that does not find its pathway comfortably smoothed before its appearance by one or more "guides" of a more or less technical nature. Even a work so simple of understanding as "Königskinder" has inspired one of these. It seems perfectly logical, therefore, to assume that a guide-book is a necessary adjunct to the operas of Richard Strauss. And so, indeed, it has been, for both "Salomé" and "Elektra" provided fruitful fields for the analysts. "Rosenkavalier" has likewise been explored by Alfred Schattmann, who with the aid of the composer discovered 118 leading motives in the score (more than Hans von Wolzogen found in the entire "Ring") and gave them names which the reader may reasonably accept as appropriate unless upon studying the score he decides upon others more to the point.

Alfred Kalisch translated the book (which G. Schirmer now issues) into English and it will doubtless find sufficient readers considering the impending Metropolitan production of Strauss's comedy. It is well devised, on the whole, and has the value of most of its kind. The various themes are printed together for convenience on a separate page at the end of the pamphlet.

"DER ROSENKAVALIER." A Guide to the Music. By Alfred Schattmann. Translated into English by Alfred Kalisch. Paper, 88 pp. Published by G. Schirmer, New York.

A FEW months ago Durand et Fils, of Paris, issued an extravagantly eulogistic monograph on Paul Dukas by the French composer Gustave Samazeuilh. Now appears from the same publishing house another brochure of the same type,

this one an overflowing, honeyed rhapsody by a certain Daniel Chennévière which purports to publish to the world the heaven-storming greatness of Debussy.† Mr. Chennévière's book is written with all that felicity and grace of style that is the literary birthright of every Frenchman and doubtless it is valuable insofar as it shows to what extremes blind partisanship can drive some mortals. To the author Debussy is a god, a messiah, destined to free music from the bondage in which it has been held for centuries. To him the composer of "Pelléas" can do no wrong. Every one of his works is great and each succeeding one greater than the last. Debussy, he finds, has killed classicism forever (whatever classicism may signify in this connection!). Furthermore, in his "Pelléas" he has done things greater than Wagner and in his string quartet there is more humanity than in Beethoven! And Daniel Chennévière has discovered plentiful other sublime miracles worked by Debussy. Unfortunately space is not available to detail one-half of them here.

As for specific information the book does not provide anything particular that is not known already. And yet for one who is sincerely desirous of cultivating enthusiasm for Debussy few things could be more helpful than it.

†"CLAUDE DEBUSSY ET SON ŒUVRE." By Daniel Chennévière. Paper, 45 pp. Published by Durand et Fils, Paris.

T. Keighley is the author of a newly published "Manual of Music"† intended for use in training colleges and secondary schools. The volume, a pocket-size edition, is of exceptional value to teachers and students in that it contains a systematic and reliable exposition of the fundamentals of music study.

†MANUAL OF MUSIC. By T. Keighley. Published by Longmans, Green & Co., New York. Price 50 cents net.

BARONESS ON CONCERT STAGE

Visiting Soprano Heard with Alexander Saslavsky and Mr. Rovenger

A titled singer is the latest addition to America's host of aspirants for concert honors, in the person of Baroness Olga von Tuerk-Rohn, who arrived recently from Germany for a concert tour under the direction of Abner N. Edelman. She made her American debut in Cooper Union on November 13, in a concert with Alexander Saslavsky, concertmaster of the New York Symphony, and Leopold Rovenger, a young pupil of Godowsky, who, since his return from a tour of Europe has been playing with the Russian Balalaika Orchestra. The latter artist was received with enthusiasm by the audience in numbers by Chopin, Liszt, Schumann and Gottschalk, with an encore, Scriabine's Prelude for the left hand, followed by repeated recalls.

Mr. Saslavsky played Tchaikowsky's "Sérénade Mélancolique" with much feeling, and showed his splendid technique in Kreisler's "Caprice Viennois." His other numbers were the "Prize Song" from "Die Meistersinger" and Ries's "Moto Perpetuo" and "Adagio," which were presented with rare good taste. A welcome encore was the Dvorak "Humoresque." His accompanist was Marjory Harrison.

The singing of Baroness von Tuerk-Rohn, who was heralded as the "Austrian Nightingale," was rather disappointing, though her two encores, "Ich gehe durch den grünen Wald" and Schubert's "Heidenröslein," were sung quite pleasingly, her enunciation being especially worthy of praise. The Baroness sang one song in English, Van der Stucken's "Come with Me in the Summertime." Dr. Anselm Götzl accompanied Mme. von Tuerk-Rohn with sympathy and artistic discretion.

Musical Artists Under Mr. Edelman's Management

Abner N. Edelman, who was for many years associated with Loudon Charlton, has now under his direction the tours of Mme. Carolyn Ortmann, prima donna soprano; Paolo Gallico, Italian pianist; Harvey Hindermeyer, recital and oratorio tenor, and David Robinson, American violinist.

YOUNG PIANIST'S RECITAL

Hattie Scholder-Edlin Reveals Many Good Qualities to New York Audience

Hattie Scholder-Edlin, a young pianist, gave a recital in Aeolian Hall, New York, on Thursday afternoon of last week and a large audience manifested emphatic pleasure over her work. Some twelve or thirteen years ago, as a child prodigy, she played in Mendelssohn Hall and her work seemed to hold forth auspicious promises. Fortunately her career as a prodigy was not long-lived and in the interim she has studied diligently, notably with Alexander Lambert. Last week she essayed the Bach-Tausig Toccata and Fugue in D Minor, Chopin's B Minor Sonata, a Scarlatti sonata, a Brahms Intermezzo, two of Schumann's "Phantasietücke" and three études by Moszkowski, Liszt and Rubinstein.

The young woman's playing is positively masculine in sheer muscularity. For one of her small stature the amplitude of her tone is quite amazing and the energy with which she throws herself into her work is exhilarating. Technically, she is finely equipped and in such things as the scherzo and final presto of the Chopin sonata, the Scarlatti number and in several other instances she disclosed rare dexterity, fleetness of finger and clarity of execution.

What one most perceptibly misses in Miss Scholder-Edlin is the saving grace of poetic fancy and warmth of imagination. And though her tone is substantial in texture she will evolve into an even more interesting player when she evinces a finer sensitiveness to a more subtly graded scheme of color effects.

Marie Morrissey's Recital Success Wins Place on Charlton List

Loudon Charlton has added Marie Morrissey, the contralto, to the list of artists under his management, as a result of her recent New York recital success. Mme. Morrissey is a young woman of much beauty as well as a gifted singer, and in commenting upon her recital the critics referred to her attractiveness as well as to the beauty of her voice. The contralto will devote her entire season to concert and oratorio.



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H. E. KREHBIEL
IN HIS
REVIEW OF
HER FIRST
RECITAL
AT CARNEGIE
HALL, NEW
YORK, ON
TUESDAY
AFTERNOON,
NOV. 11, 1913,
HAD THE
FOLLOWING
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SPENCER

THE YOUNG AMERICAN PIANIST

H. E. KREHBIEL IN THE NEW YORK TRIBUNE—"Earlier in the day a concert took place in Carnegie Hall which differed from nearly all of its kind that have occurred this season in that it challenged the interest and won the admiration of the judicious amongst its hearers. It was a pianoforte recital by Miss Eleanor Spencer. A smaller display of palms on the stage, fewer chrysanthemums and less flamboyancy in the preliminary announcement of the affair might have stamped Miss Spencer's unquestionable success with more emphasis. When such things are done for a novice a feeling of suspicion and distrust is aroused in the observers of artistic affairs. Miss Spencer might have been spared that drawback. She played an unconventional program and everything that she did she did, not like a novice, but like an artist ripe in intelligence, mature in feeling and most admirably grounded in technical ability. She has a fine sense of tonal beauty, a keen sense for rhythm, and there is a poise about her playing that many a veteran might study with profit. The public will profit by a better acquaintance with her."

MAX SMITH IN THE NEW YORK PRESS—"Few connoisseurs who welcomed Miss Eleanor Spencer at her first appearance in New York yesterday afternoon in Carnegie Hall could have failed to recognize her unusual powers after listening for a few minutes to the Bach-Liszt Organ Fantasia and Fugue in G which opened the program, and few could have stayed to the end of the recital without feeling convinced that in this young pianist, home again after years of preparation in Europe, Americans have an artistic compatriot of whom they may well be proud."

"Miss Spencer makes no pretenses at being a virtuoso; nor were her selections yesterday calculated to exhibit transcendental digital accomplishments. But her playing is that of a thorough musician whose chief aim is to translate to the ear the true message of the composers she interprets."

"She brings to her work a clean-cut technique, a crisp, firm and exceedingly sympathetic touch, a remarkably good sense of rhythm, a fine feeling for symmetry and proportion and an amount of repose that one finds very rarely among women."

"In a brief review it is impossible to do full justice to Miss Spencer at this time. What with her admirably balanced and plastic performance of the Bach fugue, however; what with her delightful interpretations of Schumann's Novelette in D, opus 21, No. 2, and Brahms's Intermezzo, Nos. 1 and 2, from opus 117, and Capriccio in B minor, opus 76, and her deeply felt and poetic reading of Chopin's Sonata in B minor, she offered, at least to one listener, an hour of musical enjoyment that will not soon be forgotten."

SOME COMMENTS OF OTHER CRITICS:

THE WORLD—"One of the most interesting younger pianists who has appeared here in several seasons is Eleanor Spencer, an American."

THE SUN—"It (her tone) possesses in an unusually high degree the true singing quality, which is so important in piano playing."

THE EVENING POST—"The commentator heard her play a Reverie by Debussy, three studies by Scriabine, and Cyril Scott's 'Danse Nègre.' All these were played with finished technic."

THE EVENING MAIL—"She has a broad, intelligent grasp of things, a compelling dignity and a fine pianistic equipment."

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Safer to Mind and Morals to Study Music in America, Says Mr. Freund

[Continued from page 1]

Here, continued Mr. Freund, was a condition which American parents should recognize. The popular belief that it was necessary for students to go abroad to imbibe real musical atmosphere, he said, was based on ignorance, since France, Italy and Germany cannot to-day afford musical opportunities equal to those of American cities.

"For many years," Mr. Freund continued, "the finest musical talent of Italy, Germany, France, England and Spain has come to this country to locate and enter American citizenship. Are we to understand that the transfer of these musicians to our shores means that they have lost their love of music, their ideals and their

taste? Then, why must our parents continue to send their children to Europe subjecting them to the dangers which we know exist there?"

Mr. Freund reviewed the statistics he had previously given out with regard to the tremendous amount spent annually for music in this country and touched on the points he had made in his addresses a month ago in Atlanta, Nashville and other cities. In the evening he was entertained at the Florestan Club, an organization composed of the leading musicians of Baltimore, and made another address, in which he repeated his plea for the recognition and support of American teachers and musicians before an audience that listened attentively and applauded enthusiastically.

METROPOLITAN DÉBUT OF GIOVANNI MARTINELLI

THERE have been few new Italian tenors introduced at the Metropolitan Opera House since Enrico Caruso's accession to his place of honor eleven years ago. The management, however, brought forward in the opening week's performance of Puccini's "La Bohème" the young Italian, Giovanni Martinelli, a formidable artist, who has sung with notable success in Italy during the past few years, who made a sensation at Covent Garden last Summer and sang in Brussels in "The Girl of the

Golden West," where his success was equally notable.

Mr. Martinelli sang *Cavaradossi* in "Tosca" with the Chicago-Philadelphia Opera Company two weeks ago in Philadelphia, and there, too, his reception was one accorded to few new artists. His performance of *Rodolfo* this week marks the début of a singer whose coming to the Metropolitan is a cause for rejoicing on the part of lovers of good singing and who is expected to prove a valuable acquisition to the great operatic institution.

FIRST RUBINSTEIN MUSICALE

Strong Program by Mme. Blauvelt, Miss Leginska and Mr. MacWhirter

Beginning the series of afternoon musicales by the Rubinstein Club, New York, was an appealing program at the Waldorf-Astoria on November 15, which was supplied by Lillian Blauvelt, the brilliant soprano; Ethel Leginska, pianist, and Alan MacWhirter, a Scotch baritone.

Mme. Blauvelt charmed her feminine auditors with her radiant presence and she aroused them with her pure vocalism in such offerings as the "Balatella" from "Pagliacci" and the Verdi "Sicilian Vespers." Intense enthusiasm was evoked by Miss Leginska's playing in the Liszt "La Campanella" and the Schulz-Evler Arabesques on the "Blue Danube."

Mr. MacWhirter held the interest of his hearers by the fidelity of his interpretations of English, Irish and Scotch folk songs. Bidkar Leete, the club's accompanist, officiated at the piano, and Mrs. William Rogers Chapman, president of the organization, kept the program running in the smooth fashion characteristic of the Rubinsteins.

Hofmann Accomplishes Herculean Task in Chicago

CHICAGO, Nov. 17.—Josef Hofmann's piano playing, distinguished for its fervidity, for its orchestral bigness, for its authoritative completeness and for its technical perfection, was revealed at its best at the Studebaker Theatre yesterday afternoon, before an audience comprising all the prominent pianistic population of Chicago. Hofmann interpreted a program, herculean in its proportions, including the well known B Flat Major Sonata of Beethoven, op. 106, and later the Liszt B Minor Sonata which alone would suffice to make up a considerable program for the ordinary pianist. But these two were further supplemented by a Chopin group and by a Russian group of novelties by Rachmaninoff, Dvorsky and Scriabine. The great playing of the Beethoven sonata was apparently but an introduction to the more marvelous performance of the Liszt sonata which followed. There were many encores.

M. R.

Emmanuel Wad in Oberlin Recital

OBERLIN, O., Nov. 17.—On last Wednesday evening Emmanuel Wad, of Baltimore, gave a piano recital in Warner Concert Hall of the Oberlin Conservatory of Music, playing music by Handel, Schumann, Scarlatti, Chopin, Grieg, Wad and Paderewski. The two Scarlatti Caprices, arranged by Mr. Wad, were particularly charming and were played with delicacy and refinement. As an encore to the Chopin group Mr. Wad played the "Butterfly Etude" by the same composer. His own Minuetto drew much applause.

David Stanley Smith to Wed

NEW HAVEN, CONN., Nov. 17.—David Stanley Smith, the composer, and member of the Yale Music School faculty, is to be married on December 6, to Cora Welch, of New Haven.

INEZ BARBOUR CAPTIVATES

Soprano Acclaimed by Washington Club—New Trio Formed

WASHINGTON, D. C., Nov. 17.—Under the auspices of the Rubinstein Club, Inez Barbour was heard in a song recital in the ballroom of the Raleigh Hotel on November 15. Her program consisted of French, German, English and Italian numbers presented with a daintiness, a sympathetic and dramatic interpretation which was charming and completely won her audience. "Mausfallen-Spruchlein," Hugo Wolf, earned a repetition, while encores were generously given by the artist. Her English songs were particularly captivating. Julia Huggings presided sympathetically at the piano.

Under the direction of Mrs. Warner Gibbs, the Chaminade Trio has been launched here. It is composed of Marjorie Snyder, violinist; Marie Hansen, pianist, and Clara Ross, harpist. Recently the trio furnished a very interesting program with Mrs. Gibbs, soprano, assisted by Irma M. Gibson, classic dancer.

W. H.

Lynchburg Awakens from a "Rip Van Winkle" Musical Slumber

LYNCHBURG, VA., Nov. 11.—Musical Lynchburg has just awakened from a profound slumber that in some respects was akin to the mythical sleep of *Rip Van Winkle*, and through the enterprise of Emma Adams the city has been fortunate in hearing recently some of the most celebrated stars of the musical firmament. Mme. Frances Alda charmed a capacity audience at the Academy of Music several weeks ago. Her co-stars were Gutia Casini, Russian 'cellist, and Frank LaForge, the American composer-pianist. Mme. Ernestine Schumann-Heink and Marie Rapold scored distinct triumphs before capacity audiences before Mme. Alda's appearance in the city. Gottfried Galston, the celebrated pianist, delighted a large audience at Randolph-Macon Woman's College not long ago, and Charles Wakefield Cadman, the Denver composer-pianist, gave a recital at the same institutions several days ago. Emanuel Wade, the Baltimore pianist, was heard in joint recital at the City Auditorium this evening with Bart Witz, 'cellist. The DeKoven Opera Company gave a splendid production of "Robin Hood" at the Academy of Music recently.

J. T. B.

Henri Barron Engaged for "Trovatore" Week at Century

Tuesday evening's premiere of "Il Trovatore" found a specially-engaged *Manrico* in the person of Henri Barron, who sang the tenor rôle of "The Girl of the Golden West" in the Henry W. Savage production. Mr. Barron was received by the audience with many indications of favor.

Mary Jordan received an opportunity to demonstrate the opulent beauty of her voice as an alternate *Delilah* on Monday evening and at other performances during the preceding week. This artist was deeply satisfying to the eye, as well as in her ingratiating vocal appeal.

RUFFO AS "TONIO" IN PHILADELPHIA

Baritone Again Evokes Big Demonstration—Herbert Sees His "Natoma" Revived

Bureau of Musical America,
Chestnut and Sixteenth Streets,
Philadelphia, November 17, 1913.

PRECEDING the first performance in America of Massenet's opera, "Don Quichotte," on Saturday afternoon, an account of which is given elsewhere in this issue of MUSICAL AMERICA, last week was not a particularly eventful one at the Metropolitan, although several interesting and praiseworthy presentations were given, most notable perhaps being that of "Pagliacci," in connection with its familiar companion piece, "Cavalleria Rusticana," on Thursday evening, when Titta Ruffo made his reappearance as *Tonio*. The part of the clown is one in which Ruffo made a sensation here last season, and he was again received on Thursday evening with most enthusiastic demonstrations of favor. *Nedda* was sung by Jane Osborn-Hannah. Amedeo Bassi was cordially welcomed back, after a season's absence, in the rôle of *Canio*, which he sang with much feeling and dramatic force, while Armand Crabbe was an excellent *Silvio*. In "Cavalleria Rusticana" Emilio Venturini was the *Turiddu*, Francesco Federici the *Alfio*, and Ruby Heyl the *Lola*, while Alice Zeppilli was heard for the first time here as *Santuzza*, a part which she did well, though the music does not exactly suit her voice, and she is not wholly equal to the acting requirements. The *Gildas* and *Violettas* are still better suited to her personality and style of vocalism.

On Saturday evening a rather small audience gave evidence of enjoying a creditable performance, at popular prices, of Victor Herbert's "Natoma." Alice Zeppilli sang the title rôle on Saturday evening with purity and brilliancy of tone and not a little of dramatic force and feeling, though again the part is one that does not suit. George Hamlin's excellent singing, his fine tenor having gained noticeably in power and quality, especially in the high notes, distinguished his *Lieutenant Paul Merrill*. Henri Scott was impressive vocally, as *Don Francisco*, and Jane Osborn-Hannah sang sympathetically as *Barbara*. Mr. Herbert, witnessing the performance from a box, was called to the stage after the second act, bowing his acknowledgment to enthusiastic applause.

Marie G. Loughney, mezzo-soprano, and Emilie Fricke, pianist, were heard in a well-arranged program at Witherspoon Hall last Tuesday evening, when, before a large audience, they gave a recital with the able assistance of Henry Lukens as accompanist. Miss Loughney is one of Philadelphia's most accomplished singers, her voice having a beautiful, sympathetic quality, while her vocalism shows skill, refinement and artistic appreciation. Miss Fricke's artistic qualifications as a pianist have frequently won recognition, and past success was given decided emphasis by her playing on this occasion.

The Hahn String Quartet gave the first of a series of three recitals, under the auspices of the Estey Concert Bureau, in Estey Hall last Friday evening, with a program of chamber music that delighted a large audience. Mr. Hahn, the first violinist, and his associates, Messrs. Cole, Meyer and Scheel, again furnished convincing evidence of the artistic ability of this Philadelphia chamber music organization. In Paderewski's Sonata for violin and piano excellently played, Mr. Hahn had the assistance of Gregory Kannerstein at the piano and especially interesting was the concluding number, Quartet in D Major, by Otto Mueller, a member of the Philadelphia Orchestra, which proved to be a composition of decided merit, marked by originality of conception and no little skill in the working out.

Claude Debussy's *scène lyrique*, "L'Enfant Prodigue," was given with much success by the Plays and Players at the club rooms on South Eighteenth street last Friday evening, the cast including Mrs. Harold E. Yarnall, as *Lia*; Frank Oglesby, as *Azael*, and Dr. S. H. Lipschutz, as *Simon*. The excellent work of this trio of well-known local singers was supplemented in a finished manner by the piano accompaniment of Henry Lukens. A. L. T.

The first performance of Max Reger's new "Boecklin" Suite for orchestra was given at Essen and aroused great enthusiasm.

IN NEW YORK MUSIC SCHOOLS AND STUDIOS

Von Ende School Pupils Heard

The Von Ende School of Music presented eight of its pupils in a piano, violin and vocal recital on the evening of November 14. A large and enthusiastic audience greeted the young performers, who acquitted themselves with high honors.

Frank Sheridan, pupil of Louis Stillman, displayed much ability in his interpretation of the Chopin group. The runs and arpeggios in the Study in A Flat were played unusually evenly and the phrasing of the Mazurka in A Minor was exceptionally good. The Bach Toccato and Fugue were played with precision by Joyce Albert, pupil of Mme. Conrad and Mr. Stojowski. Other interesting piano numbers included the Mendelssohn Prelude and Fugue in E Minor by Philip Feinne; a group including the Chopin Nocturne in E Major and the Stojowski Valse Humoresque by Marguerite Bailhe, and the Bach Prelude and Fugue in C Sharp Major and the Liszt Polonaise by Aida Dolinsky.

The violin department under the direction of Director Von Ende presented Samuel Ollstein in the three movements of the Concerto in D Minor by Vieuxtemps. Mr. Ollstein displayed good technique and in the slower movements produced a good legato tone. Master Harold Micklin played the difficult Wieniawski Concerto in D Minor with an unusual amount of technical skill for one so young.

Errol R. Sears, pupil of Mme. Remenyi, gave a group of vocal numbers which included "Rose in the Bud" by Förster; "Love Me or Not" by Secchi and "Invictus" by Bruno Huhn. Mr. Sears possesses a baritone voice of pleasing quality.

Edith Evans was a most capable accompanist of both violin and vocal numbers. Z. A. S.

American Songs in Klibansky Recital

Sergei Klibansky provided a program that met with the approval of the large audience which crowded the entire first floor at his Fifty-ninth street studio last Wednesday evening, when he gave the first in a series of recitals. He presented six of his advanced pupils: Lalla Bright Cannon, Mrs. Amelia Miller and Louise Wagner, sopranos; Mrs. Jean Vincent Cooper, contralto; B. Woolf, tenor, and Frederick Paul Eichorn, baritone.

Quite as admirable as the plan which Mr. Klibansky has worked out, namely, of bringing forward new American songs, was the way in which the program was executed. The program was chiefly the work of American composers, barring an aria from Tchaikowsky's "Joan of Arc," which Mrs. Miller sang finely, two arias of Weber and Puccini, the latter sung with Caruso-like sobbs by Mr. Woolf and two Tuscan folk-songs, arranged as duets by Caracciolo and sung by Miss Cannon and Mrs. Cooper.

Miss Cannon in a group of five songs by James H. Rogers, Howard C. Gilmour, Louis Victor Saar, Alice M. Shaw and Charles Willeby, won an enthusiastic reception, her voice sounding vibrant and full. The familiar "Freischütz" aria gave Miss Wagner an opportunity to show what she has added to her resources since last Spring. Her progress has been notable and she sang the aria with rare understanding, vocal opulence and a dramatic sense. In singing a group of songs by R. Huntington Woodman, Alice M. Shaw and A. Walter Kramer, Mrs. Cooper proved herself again a young artist of formidable attainments. Vocally she was admirable, while her interpretative gift is that of the serious artist who appreciates subtleties.

A word of especial praise is to be given Alice M. Shaw, who accompanied practically the entire program from memory and whose two songs, "The Little Man in Gray" and "Pussy Willows" are the compositions of a decidedly gifted young musician.

Granberry Pupils Play at Wanamaker's

Patrons of Wanamaker's gained an object lesson of the work that is being done in our progressive music schools with the recitals by pupils of the Granberry Piano School on November 1 and 3.

Those exhibiting their talent in the programs were the following: Mrs. William P. Hanson, Loretta Finley, Beatrice Moore, Helen Oliver, Charlotte Spooner, Elizabeth Voorhis, Virginia Corcoran, Albert G. Love, Mrs. Raymond A. Perrine, Miriam Bossert, Ersily and Reynette Caire, Elizabeth Foksett, Elsa Hupfel, Arthur McNulty, Elinor Whitnev, Catherine Yaeger, Alison MacGuffie, Elizabeth McAnish, Mrs. Horace Dowie, Grace Lisle, Mrs. T. S. McClintock, Lilian Crawford, Madeline Keilty, Gertrude Elsenheimer, Florence Feltus and Elsie Moir.

George Folsom Granberry, the director, made an address during each recital. Dr.

Nicholas J. Elsenheimer supported Miss Feltus at a second piano. Features of the recitals were the numbers transposed in any key, illustrating the Faelten System.

* * *

Ziegler Pupils Sing at Laurette Taylor Dinner

Several pupils of the Ziegler Institute of Normal Singing were heard in a musical program recently at a dinner given at the home of Laurette Taylor, star of "Peg o' My Heart." Among those present were Charles L. Wagner, Hassard Short, now appearing in "Peg o' My Heart"; J. Hartley Manners, author of the play; Mrs. E. Cooney, Loudon Charlton, Mr. and Mrs. Guy Bates Post, Gertrude Manning and Leon Rennay, with their accompanist, Linnie Lucille Love, late of "Romance," and Isa Macguire.

Miss Manning, Mr. Rennay and Miss Love gave a delightful program during the evening. Miss Love is a pupil of the Ziegler Institute and the protégée of Miss Taylor. Her numbers were "Depuis le jour," from "Louise"; "Morning," Oley Speaks, "The Moon Drops Low," Cadman, and "Thou art so dear to me," by Herbert Spencer. Miss Taylor, Miss Love and Miss Macguire sang the "Barcarolle" from the "Tales of Hoffmann." They are all pupils of Mme. Ziegler.

Clare Gillespie, a lyric soprano, pupil of the Institute, was a soloist in the musicale at the St. Angela Hall, Brooklyn, on October 22. Bishop Mundeline was most enthusiastic over the singing of this young girl.

* * *

Stransky and Braun at Studio Recital

At the first studio recital of the season last Sunday afternoon in the Metropolitan Opera House studios of Bernhard Steinberg and Dr. Anselm Goetzl, six advanced students were presented in a short program. Among a large, distinguished audience were Mr. and Mrs. Josef Stransky, Mr. and Mrs. Carl Braun, Rudolf Leonhardt, the new Metropolitan baritone, and Paul Abels, secretary of the Hammerstein American Opera Company.

The occasion served also to introduce to many local musicians and composers Dr. Goetzl, who is to make his permanent home in this city. He acted as accompanist for the different numbers, Mr. Steinberg singing a song, "Wo wird einst," which Dr. Goetzl composed especially for the recital.

Others who were heard in an excellent program were Mrs. Kranich in an aria from "Freischütz" and a song by Tschai-kowsky; Mme. Aida de Marion, in an aria from "Tannhäuser"; Mrs. E. Cohen, in an aria from the "Barber of Seville," and Karina Post, the "Cavalleria" Aria; Mrs. Weinfield, an Indian song, by Rimsky-Korsakoff, and Irving Able, in a song by R. Huntington Woodman. Mr. Steinberg also sang the Prologue from "Pagliacci."

* * *

Russell S. Gilbert Pupil in Recital

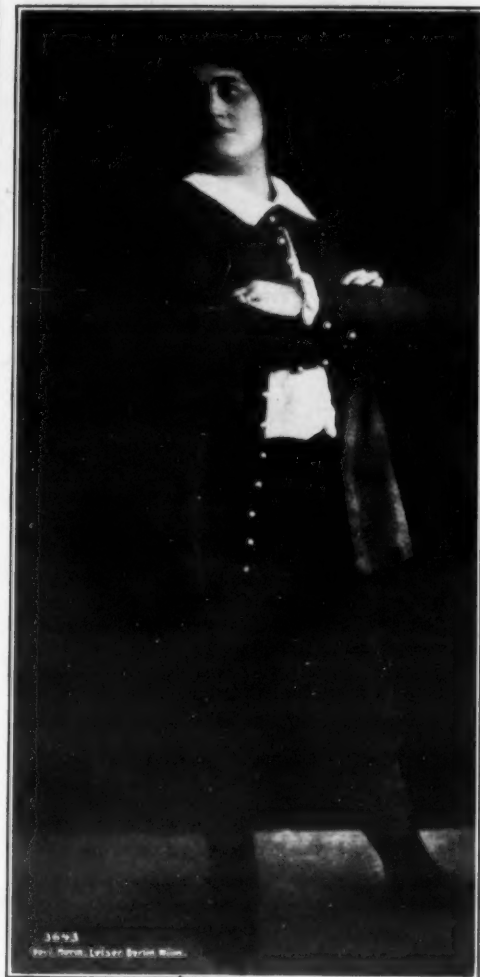
Russell S. Gilbert, pianist-composer, of No. 257 West Eighty-sixth street, presented his piano pupil, Pauline Siegal, at his studio at Orange, N. J., on November 13. Miss Siegal played from memory numbers by Bach, MacDowell, Chopin and Liszt in a manner that brought enthusiastic applause from the large audience. Anna H. Jessen assisted with several violin selections. Elsa Dunn sang several of Mr. Gilbert's compositions.

* * *

Malkin School Sunday Concert

The Malkin Music School presented a highly interesting as well as an exceedingly well-rendered program, including compositions of Beethoven, Chopin, Bach, Saint-Saëns, De Bériot, Grieg and Kienze at the latest of its highly popular Sunday afternoon concerts. A large audience braved a heavy rainfall to be present. The Misses Bieber and Kaplan played with their usual good judgment and impressed the audience very favorably. Lydia Lindgren, the widely known mezzo soprano, again displayed mastery and taste in her singing, which reflects much credit upon her teacher, Pietro Florida. The *Scène de Ballet* was cleanly and effectively played by Mr. Berlefein, and was warmly received. The climax of the concert, however, was brought about by the Misses Brownell and Jenkins, who played their respective numbers remarkably well. Miss Brownell played the Grieg "To Spring" with genuine warmth and displayed intelligent control of the use of rubato. Miss Jenkins at first displayed symptoms of nervousness, but overcame that feeling very rapidly and played a Chopin Nocturne and the Bach-Saint-Saëns Gavotte with accuracy and with musicianly style.

MELANIE KURT



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Season 1914-15

THE PRESS SAYS OF HER:

AS LEONORE in FIDELIO

BERLINER NATIONALZEITUNG: The central point of interest in this performance was the Leonore of Mme. Kurt. Stirring unsophisticated in her depiction of hope and sorrow, her Fidelio was also irresistible in the dramatic moments. In the Aria her beautiful, splendidly-schooled voice won her a triumph. The artist was greeted with the stormiest applause.

AS BRUNNHILDE

DEUTSCHE TAGESZEITUNG: Mme. Kurt gave a performance of victorious sweep and grandeur of style which brought her jubilant applause at the close of the performance.

AS RECHA in LA JUIVE

LOKAL ANZEIGER: Mme. Kurt's highly dramatic vocal art lends her performance an imposing charm without a slack to the very end.

RABINOFF OPERA HAS MONTREAL OPENING

Theater Jammed for "Gioconda" with Rappold, Olitzka and Claessens in Cast

MONTREAL, Nov. 17.—The National Opera Company of Canada, under the direction of Max Rabinoff, opened its eight weeks' season in Montreal this evening, the bill being "La Gioconda," with Marie Rappold in the title rôle and a strong cast, including Mme. Olitzka as *La Cieca*, Maria Claessens as *Laura*, Segura-Tallien as *Barnaba* and Giovanni Martino as *Alvise*. Jacchia held the bâton and received a tremendous ovation, as did also Ethel Gilmore, the *première danseuse*, who is a Canadian. In spite of a considerable increase in prices over past seasons His Majesty's Theater was packed to the roof and the enthusiasm was unbounded.

The performance was equal to the best that has been done here by previous opera producers, and considerably better than the average of past performances. There was perhaps a little less "teamwork" among the principals than sometimes observed, but this was easily compensated for by an admirable chorus, while the general management of the whole performance was excellent and allowed none of the effective points of the opera to escape. Mme. Rappold made a profound impression and was recalled time and time again at the conclusion of each act. After this evening's performance the universal comment was that the National Opera Company was perfectly capable of doing all that Montreal could possibly ask of it.

The brief Autumn concert season came to a close last week with two recitals at the Windsor Hotel Hall. With the opera now in full swing, there will be practically no more recitals until the end of January. On Tuesday a notable gathering of artists was presented in one program when Arthur Friedheim, Robert Pollak and Edward Lankow performed before an appreciative audience in which the professional musicians of the city were much in evidence. Pollak has won a place among the most musicianly and interesting violinists ever heard in Montreal. Mr. Lankow's rich basso was somewhat clouded with a cold. Mr. Friedheim aroused his audience to an extraordinary pitch of enthusiasm.

The next evening Emiliano Renaud made his first appearance here in several years, under the management of Richard Newman of Boston. He has improved and broadened greatly and he was at his best in the Liszt "Legend of St. Francis."

A cantata by Alexis Contant, one of the leading French-Canadian organists of the city, entitled "Les Deux Ames," was performed at the Princess Theater at both of the Sunday concerts of the "Concerts Limited" orchestra, under Professor Shea. A special chorus picked from the Catholic choirs of the city sang the vocal score. The work proved to be a musicianly and devotional composition.

BLIZZARD PLAYS HAVOC WITH CLEVELAND MUSIC

Chicago Orchestra's Instruments Storm-bound and Soloist Amato Gives Impromptu Recital with Boston Pianist

CLEVELAND, Nov. 15.—Three orchestral concerts were booked for two days at the beginning of the week—two at the Hippodrome, the Municipal Orchestra, Sunday afternoon, the Russian Orchestra Sunday evening, and on Monday at Grays' Armory, Frederick Stock, with the Chicago orchestra, ushering in the thirteenth season of symphony concerts under the management of Adella Prestiss Hughes.

All of the concerts took place, but at none of them was there an audience of any size whatever. The city was completely snowbound for four days. The Chicago Orchestra left its home city on Saturday evening. At five the next day its members left their train stalled in the snow about five miles from the concert hall and walked through the heavy storm to fulfill their engagement at Gray's Armory. Part of their baggage did not reach the hall until about nine o'clock, and much of it did not come at all.

The small audience which braved the elements was treated to an informal program by Pasquale Amato, who was to have been the soloist of the orchestral concert, and who arrived before the storm, and Edith Thompson, the Boston pianist, who came here to meet the orchestra and rehearse

her MacDowell concerto for the next pair of concerts in Chicago.

Amato sang French songs, Neapolitan songs, and the Prologue from "Pagliacci" to Mrs. Hughes's accompaniment. He had no more music with him, except the arias with orchestral accompaniment. As encore he and his impromptu accompanist gave Schumann's "Widmung" without notes. Miss Thompson played a long MacDowell group and a paraphrase of the "Blue Danube" waltzes. By this time the orchestral instruments had arrived, but no music! Signor Tramonti ended the informal concert with several solos upon the harp.

ALICE BRADLEY.

AMERICAN WINS ITALIAN CAREER IN RECORD TIME

Forrest Lamont, with Native Training, Makes Opera Début Abroad After Few Months' Coaching



Forrest Robert Lamont, American Tenor, Who Is Winning His Way in Italy

More and more successful is the American singer in Europe, from year to year, yet exceptional cases add an especial interest to the situation. For instance, there is a career about to be begun in Italy in record time, that of Forrest Robert Lamont, an American from Springfield, Mass.

Mr. Lamont had been singing in concert in the East for several years and had won considerable success in this work, but his voice was always regarded by well informed persons as an operatic voice. His entire studies, beginning in Springfield, were made with Alfred Y. Cornell, widely known as a vocal teacher. For three years Mr. Lamont was tenor soloist at the Clinton Avenue Congregational Church, and then at the Emanuel Baptist Church in Brooklyn.

Last June he went to Italy and coached repertoire during the Summer with Fernando Tanara, who found his voice splendidly placed. Several impresarios heard him and as a result he has been engaged to make his debut on December 24 at the Comunale Theatre in Bologna in Verdi's "Masked Ball." This will be followed up on February 24, at the Carlo Felice Theatre in Genoa, by a performance of Montemuzzi's "L'Amore dei Tre Re."

Municipal Orchestra Makes Successful Start in Springfield, Mass.

SPRINGFIELD, MASS., Nov. 16.—The largest audience that has ever listened to a symphony concert in this city braved the elements today to attend the opening concert of the Municipal Orchestra of Springfield, in the Municipal Auditorium. More than 3,000 were present. This is the first of the series of free Sunday afternoon concerts under the direction of Andries Cornelissen, and the reception accorded the new organization was most encouraging. In the audience were members of some of the best families of Springfield and also residents of the poorest districts.

There was not a moment when the conductor did not have complete control over all his forces. George H. Boynton, of Boston, was the effective soloist in "Salve Dimora" from "Faust." The composers represented were Verdi, Mendelssohn, Tchaikowsky, Wagner and Grieg. Public-spirited citizens have rallied to the support of Mr. Cornelissen and have assured the first six concerts, at least.

V. H. L.

Harold Henry Wins New Toledo Admirers

TOLEDO, O., Nov. 13.—Harold Henry, pianist, of Chicago, gave a recital last evening under the auspices of the Dauphin Institute in the Zenobia Auditorium, which was the best attended of any of the recitals given this year by the Institute. Mr. Henry has many friends in Toledo who had been anxious to hear him and he won many more by his splendid work last evening.

F. E. P.

MUSICIANS AS DRAMATIC PERSONAGES

Figure as Favorite Characters in Several Recent Plays—"Tongues of Men" the Latest

Plays with a musician as the central character seem to have become something of a fashion in the last year or two. Leo Ditrichstein set the ball rolling with his adapted comedy of "The Concert" which satirized feminine hero-worship of pianists of fame and "temperament." Last season a captivating prima donna played havoc with the affections of a clergyman in Edward Sheldon's "Romance" and this season in "Tante," in which Ethel Barrymore appears, Haddon Chambers has given us a clever study of a self-centered woman pianist who makes high-handed employment of the supposed perquisites of Art and Fame.

A fourth play of the kind was added to the list last week when Henrietta Crosman came forward at the Harris Theater, New York, in "The Tongues of Men," by Edward Childs Carpenter, but it is to be noted at once that in all four of the plays there is distinct individuality of plot and treatment, and that they are to be classed together merely as an indication of the growing popular interest in musicians and their ways.

In "The Tongues of Men" Miss Crosman assumes the character of a Metropolitan prima donna who sings a sensational part in a sensational opera. The author names it "Zamporah," but it requires no great amount of imagination to read "Salomé" between the lines. A clergyman attacks the opera from the pulpit on hearsay and assails the character of the woman who sings the leading rôle; the police take the minister's word for it and stop the performances.

This is the cue for the prima donna to take the minister in hand and show him the error of his ways, at any rate so far as her personal character is concerned. It hardly seems likely at this late day that even a bigoted clergyman could be so simple-minded as to assume that an actress who impersonates a bad woman must be bad herself, but maybe Mr. Carpenter knows whereof he writes. At any rate excessive ingenuousness in this particular



—Photo by White.

Henrietta Crosman and Frederick Truesdell in "The Tongues of Men"

stage clergyman was necessary to serve the purposes of the plot.

The play is splendidly cast in every respect and the case of the prima donna could not be more delightfully represented. All the arts and graces of the finished comedienne are Miss Crosman's and the author has supplied her with abundant means to exercise them. Included in the list of characters are a contralto with a big heart and nine children, in whom the ultra-discerning may see Mme. Schumann-Heink, and an amusing sketch of a youthful Spanish composer. It is a play that music-lovers ought to take particular pleasure in.

AMERICAN PIANISTS PLAY NEW WORKS IN DRESDEN

Misses Sutro Give Ensemble Recital of Merit—Opera Revives "Falstaff"—Americans in Concert

DRESDEN, Nov. 8.—Two gifted American pianists, Rose and Otilie Sutro, specialists as interpreters on two pianos, recently won unstinted praise here for their perfect ensemble playing and for their *recherché* program, which was composed almost exclusively of works new to Dresden. It included Algonon Ashton's Prelude, op. 50; Pierre Maurice, op. 19; Richard Roessler's Sonata, op. 22, and Arensky's "Silhouettes." Roessler's sonata calls for attention, while the Ashton prelude made an even stronger impression. The two artists are musical to their finger tips, and three encores were exacted of them.

The Royal Opera commemorated the Verdi centenary with a model revival of "Falstaff" under Schuch's glorious bâton. Among the singers, Irma Tervani, Aino Ackte's gifted sister, Margaret Siems, Grete Merrens, Walter Soomer and W. Staegerman distinguished themselves.

The gifted American pianist, Gladys Seward, was the accompanist for Lydia Illyna at the concert of the Petersburg Quartet, and her support to the singer was exemplary.

"In one respect, indeed, and a most important one, the Philharmonic is supreme, namely, the pre-eminence of the leaders of each family of instruments. The Philharmonic brasses have aroused envy even in Boston; the wood-wind soloists are masters of their craft. . . ."
—Henry T. Finck, in the *Evening Post*, Oct. 31st.

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DR. MUCK PLAYS FAMILIAR MUSIC

Schubert and Beethoven Symphonies and Haydn 'Cello Concerto Features of Latest Boston Orchestra Program—George Copeland's Debussy Playing Draws New Tribute—"Monna Vanna" Advanced in Henry Russell's Opera Schedule

Bureau of Musical America,
No. 120 Boylston Street,
Boston, November 17, 1913.

THE program of the Boston Symphony concerts of last week was harmless, and only a few conductors of ability such as Dr. Muck's could have made it so interesting. The symphonies were those of Schubert in B Minor (Unfinished), and Beethoven in F Major (Pastoral). Mr. Warnke, first 'cellist of the orchestra, played a Haydn 'Cello Concerto in D Major delightfully. This work itself is one of the rare pieces for 'cello and orchestra which are truly entertaining. The performance of Beethoven's symphony was surely one of the greatest that have been given in Boston. After all, is not the ultimate test of a great conductor his ability to play Beethoven? Not as a Nikisch or a Safonoff, but as Dr. Muck, when the interpreter is for the time the twin soul of the composer.

Dr. Muck has been frequently reproached for the lack of novelties on his program. Two important novelties are soon to be produced. The first will be Florent Schmitt's "Dance of Salome;" the second, R. Strauss's Festival Prelude, which made so much noise when it was performed last week in New York that the walls of several Boston buildings trembled.

The first Pension Fund concert of the season took place yesterday afternoon. In spite of wretched weather, there was an audience of good size, and much enthusiasm. There were played Beethoven's Fifth Symphony; four movements from Bizet's "L'Arlésienne" music; Rimsky-Korsakoff's "Spanish Caprice;" Liszt's Second Hungarian Rhapsody. The performances were brilliant.

George Copeland's Recital

Other concerts of the week past were those given by George Copeland in Jordan Hall on the 13th; by Bessie Talbot Salmon.

soprano, and Alice Macdowell, pianist, in the same hall on the 11th; and by Fanny Lott, daughter of ex-Senator Lott of this city, on the following evening in the same auditorium. Of Mr. Copeland's concert, which I was not able to attend in its entirety, I quote Philip Hale's comment in the Boston Herald of the 13th:

"Mr. Copeland has a singularly pronounced individuality. Some time ago he might have said with de Musset that his cup was small, but he drank out of his own cup. He is no longer only a specialist for Debussyitis; a Watteau-like musician of the 18th century with a clavecin; a miniaturist; a cutter of cameos. He can be broad, daring, fiery. The serenity, nobility and passion of Beethoven are not hidden from him, as was made known last year. But he was a genius for the interpretation of Debussy. And his exquisite touch, now vaporous, now aetherial, now of velvet, his singular insight into the subtly beautiful, his fascinating bravura and something persuasive, magically compelling, mystic, wonderful, make him as an interpreter of Debussy, lonely and incomparable."

Most of the opera stars are here. Recent arrivals are Mme. D'Alvarez, who, though born in Liverpool, claims descent from the Incas of Peru; Mme. Lasilva, who, according to report, forgets an heritage of 2,000,000 francs left her by a rich father, to go on the operatic stage, directly against that father's last wishes; Mme. Beritza, the ex-wife of Lucien Muratore, and one of the most charming Frenchwomen I have ever met; Mme. Edvina, one of the stars of the first night, the 24th of the season; Mr. Ancona, who will appear in Boston after an absence of many years, as *Rafaele*, in the opening night's "Jewels;" Mme. Christine Heliane, a cousin of the Scottish Earl of Minto, and Mme. Rienskaja, a Russian *Carmen*. The list could be extended. It is unquestionable that the personnel of the Boston Opera Company is more interesting and better balanced than ever before in the history of the organization.

An important change in Mr. Russell's schedule is his decision to perform Fevrier's "Monna Vanna" for the first time in Boston, with Mary Garden. Lucien Muratore, and Vanni Marcoux as principals, in the second week of the season, instead of later, as had been originally arranged. This principally on account of the fact that Miss Garden's and Mr. Muratore's engagements would have made it difficult to assemble the same cast in Boston two weeks later. Miss Garden, in fact, refused to sing in Fevrier's opera unless Muratore and Marcoux were with her. "And she is quite right," said Mr. Russell. "She knows, and I know, that 'Monna Vanna' can only be performed satisfactorily here by those three artists."

Since the sale of single seats has begun at the Opera House, an innovation of much practical benefit has been devised by Mr. Russell. This is a small model, placed in the corridor of the auditorium of the theater. This model, though small, is so admirably constructed that all purchasers may examine it and realize exactly how the seats that they purchase are situated, before leaving the box-office. This is done in Boston, we are informed, for the first time in America.

Since the ballet at the Boston Opera House already contains many Americans, and as Mr. Russell hopes to make it entirely American, it has been arranged that all who have the necessary physique and the energy to practice assiduously, shall receive free instruction in dancing from Mme. Paporelo, the ballet mistress.

OLIN DOWNES.

Bessie Talbot Salmon Has Happy Début in Varied Boston Recital

BOSTON, Nov. 15.—Bessie Talbot Salmon, soprano, but recently returned from several years of study in Europe, made her Boston concert début in Jordan Hall on November 10 before a large audience. Miss Salmon was assisted by Alice McDowell, pianist, while J. Angus Winter was the accompanist. The program represented a wide range of periods and composers, from Scarlatti to modern American writers. Miss Salmon proved to be the possessor of a pure soprano voice which she uses with much skill. She sang with marked clearness in enunciation, and her interpretations were always intelligent. An enviable attribute was her stage presence, which was of rare charm and dignity. Miss McDowell, a pupil of Mrs. Carreño, is a most accomplished pianist.

W. H. L.

Tie in New England Conservatory Violin Competition

BOSTON, Nov. 15.—Samuel Rosen, of 17 Lawrence Park, Roxbury, and Ignace Nowicki, of Bronx Borough, New York City, were tied in the competition on November 10 at the New England Conservatory of Music for the Sears prize in violin playing. This prize, which has been offered for the first time this season by Richard Sears, of Boston, consists of twenty-five dollars in gold. Eight members of the Conservatory's violin course entered the competition. The judges, Joseph Adamowski, George W. Chadwick and Wallace Goodrich, were agreed that the playing of Rosen and Nowicki was so essentially on a par that the prize must be divided between them. Both prize winners are members of the Conservatory orchestra.

W. H. L.

Fanny Lott, Soprano, in Boston Recital

BOSTON, Nov. 15.—Fanny Lott, soprano, gave a song recital on November 11, at Jordan Hall to a large audience. Miss Lott, who is a daughter of Ex-Senator William H. Lott of this city, has studied both here and abroad. Her program consisted of a group of Italian songs by Martini, Pergolesi and Puccini, and groups of German *Lieder* by Schumann, Wagner and Wolf, concluding with three attractive songs in English. Miss Lott's voice is well trained and of rich quality, and particularly adapted to songs of dramatic feeling. Her accompanist was Walter E. Young, organist of the First Church of Christ, Scientist, Boston.

W. L.

Faelten Pianoforte School Recital

BOSTON, Nov. 17.—The recital in Huntington Chambers Hall on November 15 by members of the Faelten Pianoforte School opened with an exhibition by thirty members from the first year children's classes. These pupils, who have had but nine lessons, gave an interesting performance and showed unusual progress for such a short time. Several solo numbers were played and an ensemble class presented the "Hungarian" by Keler-Bela. The recital closed with the Paderewski Concerto in A Minor, played by Anne Hathaway Gulick and Carl Faelten. Miss Gulick is the accomplished daughter of Professor Charles Burton Gulick, of Harvard University.

W. H. L.

TOSCANINI HEROIC IN MILAN "FALSTAFF"

A Memorable Centenary Performance at the Scala—Scotti in Title Rôle

MILAN, Oct. 30.—The full splendor and power of Verdi's "Falstaff" were strikingly revealed by the unrivalled Arturo Toscanini in the festival Scala performance of the opera. The orchestra was magnificent. The precision, delicacy and charm of Toscanini's interpretation could hardly have matched. Vocally the performance was also excellent, although the singers could not reach the heights of perfection to which the orchestra triumphantly soared.

Nevertheless it was a memorable performance, with Scotti an inimitable *Falstaff* and Lucrezia Bori an ingratiating *Nanetta*. Signorita Bori certainly holds the affections of the Scala public firmly, and she sang on this occasion with great freshness and beauty of voice and facility of execution. Others who earned warm praise were Mmes. Cannetta, Guerrini and Bertazzoli and Messrs. Bada, Paltrinieri, Mansueto and Garbin. The opera was superbly staged. Royalty was represented in the brilliantly distinguished and applause audience.

"Otello" will follow "Falstaff" in the first week in November as the last of the special centenary productions of the Verdi operas. The tenor, Calleja, and the baritone, Sammarco, will be in the cast.

Venice has just had a special Verdi celebration with speeches by Tamaro, Fratellotto and others and the singing of Verdi choruses by the Benedetto Marcello Society.

Three performances of "Sonnambula" at the Dal Verme in Milan have been attended by crowded houses. Galli-Curci, Schipa, the tenor, and Conductor Panizza have been singled out for particular applause. "Isabeau," with Solari and Crimi, and "Aida," with Mazzoleni, still triumph.

Signorita Storchio, one of Italy's greatest light sopranos, has been thrilling her audiences at the People's Theater in the title rôle of "Traviata" and she has been ably seconded by the tenor, Carpi, the baritone, Stracciari, and Conductor Mascheroni.

W. L.

Sisters Fuller in Series of Folk Song Recitals

New York's Berkeley Theater was the scene during the past week of a series of six folk song recitals, given by Dorothy, Rosalind and Cynthia Fuller, under the management of William B. Feakins. The young women came here from Sturminster-Newton, Dorset, England, with numerous folk songs of English, Scottish and Irish origin, such as they presented last season at their Little Theater début. They are exponents of the folk song movement in England, due to the energy of Cecil Sharpe. Much credit is due the young artists for the quaint and pleasing manner in which they sang these simple folk songs, giving to them just enough action so as not to detract from their charm. Their enunciation was perfect and their singing a delight.

Z. A. S.

Boston College Starts Season in New Quarters

BOSTON, Nov. 15.—The College of Applied Harmony, Oscar Nadeau, director, has started an active season in new quarters at 200 Huntington Avenue. The faculty consists of the following: Mr. Nadeau, Charlotte M. Hallet, a prominent organist and pianist, dean; Carl G. B. Knauff, lecturer; Emanuel Ondricek, violin; Mr. Vaska, 'cello, and Mme. Isabelle Stone, business manager. The courses of instruction include normal training, pedagogy, tone production, technic, interpretation, expression, sight reading, perception, appreciation, esthetics. The first musical reception of the season was held on November 13.

W. H. L.

Re-engagements Show Granville Success

It is frequently pointed out that the popularity and actual success of artists is most surely shown in the matter of re-engagements, and one singer who makes good with the result that societies redemand his services is Charles Norman Granville, the New York baritone. On November 19 he sang a return date with the Arlington, N. J., Choral Society. He has also been engaged for May 12 for a performance of "Faust" in concert form, with the Lowell Choral Society. Mr. Granville's success was so decided in these places last season that his manager, Walter Anderson, was able to close the engagements again at an increased figure in each case.



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- ¶ For many seasons Mr. Cartwright has occupied an important place in the ranks of American singers.
- ¶ His position has been won by exceptional artistry and consistently good singing.
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Address: 112 West 47th Street, New York

KREISLER'S RECITAL OF PUREST BEAUTY

**Violinist Entrances His Hearers
with Eighteenth Century
Miniatures**

Assuredly there are few living artists who can offer year after year programs so similar in content as can Fritz Kreisler. The greatest of living violinists gave his first New York recital of the season in Carnegie Hall Tuesday afternoon, and his offerings consisted of Bach's E Major Suite, Friedemann Bach's "Grave," Pugnani's Prelude and Allegro, Cartier's "La Chasse," Couperin's "Chanson Louis XIII and Pavane," some Tartini variations, a Corelli number, a Mozart Rondo, his own "Caprice Viennois" and three Paganini Caprices.

Practically everyone of these he has played time and again and a number of them figure on every program that he plays. And yet instead of wishing for a change, one is as completely captivated and entranced on hearing him play these pieces for the twentieth time as for the first. In whatever he plays Kreisler is a marvel, but in the precious eighteenth century miniatures (which have been brought to light through his indefatigable efforts) he is indescribably unique. From year to year he remains peerless in this particular sphere and so from year to year he can repeat himself programmatically, if he so desires, while lovers of all that is greatest in violin playing will continue to rejoice thereat.

Last Tuesday's huge audience gave the artist the same warm-hearted welcome that is always in store for him and kept him playing encores at the close until the coveted "Humoresque" of Dvorak was obtained. Carl Lamson accompanied efficiently.

The critically disposed might have detected a few impurities in the violinist's tone here and there during the Bach Suite and in several other numbers. But of how little account were these in the face of a performance so transportingly beautiful in all other particulars, a performance upon which even a harassed commentator on musical happenings can reflect only with a sense of the most unmeasured gratification.

H. F. P.

HARRIS RECITAL SHOWS TENOR'S ARTISTRY ANEW

**American Singer Demonstrates His Good
Taste in Arrangement of Program—
Wins Cordial Reception**

Plenty of applause punctuated the recital given in Æolian Hall last Monday afternoon by George Harris, Jr., the American tenor. Mr. Harris is no stranger to New York concertgoers and what has been spoken of his singing on past occasions applies to his achievements on this one. Both his vocal work and the quality of his interpretations appealed strongly to his hearers and in several instances the signs of approval which these called forth induced Mr. Harris to repeat certain numbers. At the close of the second part of the program he received flowers. All in all his reception was such as many a vocalist might have envied.

Mr. Harris displayed taste and good sense in the arrangement of his program, which contained songs of exceptional intrinsic merit by Grieg, Hugo Wolf, Massenet, Aubert, Coleridge-Taylor, Marshall Kernochan and Moussorgsky, the latter represented by his superb "On the Water" and "The Chieftain." Of course, it is not always easy to provide offerings that shall all attain an equal level of excellence and there were three or four less interesting songs on Mr. Harris's list. The Russian songs were done intelligently, two of them in choice Russian. It is a real treat, moreover, to hear Aubert's "La Lettre." Sydney Dalton, who accompanied, further strengthened the fine impression which he had made the previous week.

H. F. P.

A WOLF-FERRARI NOVELTY

**Margulies Trio Regales Audience with
Fine Ensemble Playing**

One can always rely upon the Adele Margulies Trio for performances of exceptional distinction, smoothness, finish and profound seriousness of artistic purpose. Last Tuesday evening this sterling organization, which consists, in addition to Miss Margulies, of Leopold Lichtenberg, violinist, and Leo Schulz, first 'cellist of the

Philharmonic, gave its opening concert of the season in Æolian Hall and regaled a large audience with a rare exhibition of the type of playing for which it has long been honorably known.

The program began with Brahms's B Major Trio, the loveliness of which seems to increase with years, and Grieg's F Major Violin Sonata, which though often charming is by no means Grieg at his greatest. In Wolf-Ferrari's eleven-year-old D Major Trio (which, however, had not yet been heard here) Miss Margulies did not make a very significant discovery. Except for a highly interesting slow movement, which deserves occasional performance by its own sweet self, and for a few other spots here and there the music is highly inconsequential even though a study of the score leads one to expect better things. However, it was capably played.

H. F. P.

SOUSA SMASHES RECORDS AT ATLANTA AUTO SHOW

**Band Proves Irresistible Attraction—
March King Discovers New Kind
of Southern Hospitality**

ATLANTA, GA., Nov. 15.—John Philip Sousa and his band have been dividing honors here during the past week with 1914 model motor cars. For the past five days they have played four concerts daily at Atlanta's "Million Dollar Automobile Show," and thanks to Mr. Sousa the records for attendance have been smashed. Mr. Sousa and his band have been the big attractions, naturally, but the "March King" never forgot that he was playing at an automobile show and selected his music accordingly.

This was Mr. Sousa's first trip to Atlanta with his band in many years. He was here alone last Spring, trap shooting. Atlanta has been accustomed to tempestuous conductors, so, when Mr. Sousa, straight as a die, stood on his little platform, waving his bâton slowly, not a muscle moving, save in his arms, he caught his Atlanta audience right there. And when, with the slightest gesture, he swung his musicians into the strains of "King Cotton," which Mr. Sousa wrote for the Cotton States Exposition here in 1895, his audience went into raptures.

Many Atlantans are recalling with pleasure an incident of Mr. Sousa's visit here during the exposition, when he and Mr. John C. Freund, editor of MUSICAL AMERICA, were honor guests at the first big dinner at which Atlanta newspapermen had ever gathered in a body. Mr. Sousa, an admirer of Mr. Freund's work for musical uplift, remembers the occasion most delightfully.

At each concert great applause has greeted Margel Gluck, the violinist; Herbert L. Clarke, cornetist, and Virginia Root, soprano. On his trip to Atlanta Mr. Sousa had one of the closest calls his organization has ever had in keeping its record of never having been late for a performance. Owing to a delay on account of a wreck he reached the auditorium with not five minutes to spare.

The automobile men have had great sport trying to sell Mr. Sousa a car. An amusing incident occurred when two reporters interviewed Mr. Sousa in his little dressing-room back of the stage. They found out what he thought of the auto show, how beautiful he thought Atlanta girls and plied him a dozen other stock questions. As they were leaving Mr. Sousa remarked, "Well, boys, I'd like to do a little trap-shooting while I'm in Atlanta." The reporters, accustomed to thinking more of "rolling the bones" than of clay pigeons, misunderstood Mr. Sousa. Eager and hospitable, back into the room they started. "We'll just get up a little game for your benefit, Mr. Sousa," one said.

"Yes?" interrogated Mr. Sousa.

"Didn't know you were a 'crap shooter,' Mr. Sousa. We'll come around to-morrow and take your money."

"Take my money, indeed," muttered Mr. Sousa. "That's Southern hospitality for you."

L. K. S.

**Engagements for W. Warren Shaw
Pupils**

PHILADELPHIA, PA., Nov. 17.—W. Warren Shaw, the vocal teacher, announces that several of his students have secured engagements. Winifred Tucker, contralto, opened a series of subscription concerts at the Three Arts Club, New York, and Edward Shippen Van Leer, tenor, has been engaged as soloist in the First Presbyterian Church of Brooklyn. Mr. Shaw has completed his new book, "The Lost Vocal Art," which will be published in December.

Three Arts Club Has Concert Series

On Thursday afternoon, November 20, the Three Arts Club of New York gave the first in a series of four subscription

concerts. This is the first time that the club has arranged a series of this kind. Success attended the first concert, at which appeared Vera Curtis, soprano of the Metropolitan Opera Company; Marie Sakoff-Grunwaldt, pianist; Winifred Tucker, a pupil of W. Warren Shaw, contralto, and Michael Banner, violinist. These concerts will be given on January 15, March 19 and April 16 and will present among other artists Francis Rogers and George Harris, Jr.

SPIERING AT HIS BEST IN HIS BERLIN CONCERT

**American Violinist Plays Exacting Pro-
gram Before a Numerous and
Responsive Audience**



Theodore Spiering, the American Conductor and Violinist, and His Youngest Daughter, Wilma, at Baden-Baden

BERLIN, Nov. 1.—Theodore Spiering's only violin concert in Berlin had a program of exceptional attractiveness, and a large audience turned out to hear the noted American violinist and conductor. Mr. Spiering's virile, winning style and exceptional virtuosity are too well known to require further description. The artist was in good form and his success was genuine. Doubtless he could have given his imagination and virtuosity freer rein had the conducting of Dr. Rudolf Siegel not been so unwieldy. But the art of accompanying is a gift not in the possession of many otherwise capable conductors.

The Mozart E Flat Major Concerto was played with true insight and classic beauty. The Schumann "Fantasia," op. 131, is indisputably an interesting work, though not especially grateful for the solo instrument. Chausson's "Poème" is one of the most beautiful of contemporary violin compositions in regard both to melodic structure and orchestration and was interpreted with great charm. Mr. Spiering displayed his admirable virtuosity and musicianship to the very best advantage in the Vieuxtemps A Minor Concerto.

O. P. J.

Brooklyn Recital by Two Sopranos

A joint vocal recital of exceptional interest was given on Monday, November 10, at the Brooklyn Music School Settlement by Evelyn Fogg and Laura Coombs, sopranos. The two artists combined in beautiful performances of the "Sull aria" duet from Mozart's "Figaro," in Massenet's "Joie," the flower duo from "Butterfly" and numbers by Loomis and Ries. Miss Fogg displayed her fresh, pure voice and her gifts of artistic interpretation to splendid advantage in songs by Wolf, Saint-Saëns, Ronald and Voorhis, while Miss Coombs delighted in Hue's "J'ai Pleuré en Réve," Bizet's "Pastorale" and several other offerings. The concert was the first of a series of three.

Engagements for Sorrentino

Umberto Sorrentino, the Italian tenor, has been engaged by Max Jacobs, the New York violinist, for twenty concerts in the series under the auspices of the New York Evening Mail. The tenor has also been chosen as assisting artist by Mme. Nana Genovese, formerly of the Manhattan Opera House, to appear in concerts with her in Plainfield, Montclair, Altoona and at her New York recital in Æolian Hall in January.

STARS SEEK REDRESS FROM HAMMERSTEIN

**But Renaud Denies "Mutiny" as
to Postponement of Season,
Says Impresario**

Notwithstanding the fact that there is a lull in Oscar Hammerstein's operatic activities, pending the completion of his new opera house, the impresario was kept in the public prints during the past week by all manner of affairs. First, Mr. Hammerstein denied that he had been notified by his French artists of any dissatisfaction on their part due to his asking that their engagements be postponed for a year, on account of the delay in the building of his opera house.

Cable reports from Paris had stated that a number of the French singers had obtained from the French courts writs of seizure on any securities of Mr. Hammerstein's that are deposited in French banks. Several of the singers declared that they had abandoned engagement at home, or given up pupils in order to study their Hammerstein rôles. Marthe Chenal was quoted as saying that she had spent several thousand dollars for costumes for the new venture. Among other artists mentioned in this connection were Maurice Renaud and Vezzani, the tenor. Some of the singers announced their intention of sailing for New York and trying to force Mr. Hammerstein to live up to his contracts with them.

The Paris journal, *Comœdia*, mentions the case of Louis Masson, conductor, who, it declares, gave up all his pupils with a view to entering upon service with Mr. Hammerstein.

To the New York *Herald* Mr. Hammerstein made the following statement: "Not one of these artists had notified me directly of any feeling of dissatisfaction, but I wanted to make sure, so I sent a cablegram to Maurice Renaud. I have just received his reply. Here is what he says:

"Declare all unfavorable assertions credited to me as being inexact."

"Only a few days ago I received a letter from Renaud acknowledging receipt of money I had sent him, an advance on his contract," continued Mr. Hammerstein. "I have cabled Mme. Doria and Henry Weldon to start for New York December 15. These artists, originally engaged for the Italian and French season, will take important parts in the season of English grand opera with which I will open the house January 18.

"My efforts will be not to give merely popular grand opera in English, but to give \$6 opera at popular prices. I shall use the extensive scenic and costume equipment intended for the regular Italian and French season. Instead of engaging a cheaper orchestra I have retained the musicians selected for the regular season. This season will not be devoted to a succession of familiar old operas, but will contain a number of important foreign novelties, all sung in English."

Mr. Hammerstein is considering the advisability of presenting two operas each week instead of running one for the week as is done at the Century Opera House. The opening opera will be "Romeo and Juliet," with Orville Harrold and Mabel Siemon in the principal rôles.

Another rumor credited Mr. Hammerstein with the intention of bringing over the Russian opera and ballet company, headed by Chaliapine and Nijinsky. He declared on Tuesday that he had no intention of bringing the Russians this season. "What I will do about the Russian opera troupe next season," he said, "remains to be seen. A spring broke in my automobile this morning. At noon I had a tire puncture, and just after dinner a tire blew up. That's trouble enough for one day without Russian opera."

Further mention of Mr. Hammerstein in legal matters was found in the announcement of a decision by the New York Court of Appeals directing that Mr. Hammerstein must pay his two daughters \$100 a week each for life. This appeal was in connection with a divorce agreement made with the impresario's late wife.

**Francis Rogers and Mme. Charbonnel in
Providence Concert**

PROVIDENCE, Nov. 13.—Nativa Mandeville, lyric soprano, returned from studies in Paris, gave a concert in Memorial Hall Friday evening, assisted admirably by Avis Bliven-Charbonnel, the pianist, and Francis Rogers, the New York baritone. Miss Mandeville sang with taste and refinement.

G. F. H.



R. Huntington Woodman, the Brooklyn organist, recently gave a recital at Smith College, Northampton, Mass.

Director Chiaffarelli, who has been leading the City Band of Venice, Cal., was presented with a gold medal recently upon giving up that work.

Prof. William Lyon Phelps has been chosen president of the People's Choral Union of New Haven. The director is Prof. William E. Haesche.

A program of intrinsic worth, effectively presented, was that of Marie McCormick, soprano, appearing recently in the First Unitarian Church, St. Paul, Minn.

Beatrice Bowman, the soprano, of Montclair, N. J., will sing in Quebec, November 28, with the Quebec Symphony, and with the Montreal Opera on November 30.

Estelle Heartt Dreyfus, recently returned from a year in Europe, gave her opening recital at the Ebell Club, Los Angeles. She is one of the leading contraltos in the Southwest.

Edward Baxter Perry gave his piano-forte lecture recital on medieval legends before the students of Lebanon Valley College Conservatory, of Annville, Pa., on November 11.

At the dedication exercises of the new organ in the Congregational Church in Wallingford, Conn., on November 9, Prof. H. B. Jepson, of Yale University, gave a musicianly recital.

Songs in Italian, French, German, Spanish and English were on the program of Emilio de Gogorza, the baritone, given before a big audience at Portland, Ore., on November 5.

Florence Murray, a Springfield, Mass., piano and vocal teacher, gave a recital at the Women's Club in that city November 11. She was assisted by Bertha M. Cowles, a local violinist.

Mr. and Mrs. John W. Nichols have been engaged for a Debussy recital in January at the Skidmore School of Arts, Saratoga Springs, N. Y. Mr. Nichols will also sing there in Saint-Saëns "Christmas Oratorio" on December 19.

The National Association of Organists met in Hartford on November 10, the occasion being marked by an organ recital by Elsie J. Dresser, Edward F. Laubin and Henry E. Bonander.

In the first evening reception of the Atlanta Institute of Music and Oratory those taking part were Mrs. Lottie Gray Browne, Sarah Adelle Eastlack, George F. Linder and Wilford Watters.

Leila Brown, a new Columbus organist, will give the municipal free organ concert on December 1. Miss Brown is a graduate of the New England Conservatory and has taught in the Peabody Institute, Baltimore.

There will be a series of evenings of bridge at the Musicians' club rooms in New York this season for members and their guests. The first meeting has been arranged for Thursday evening, November 20, at 8 o'clock.

The engagement of Zira Harris, a Portland, Ore., violinist, to Mischaska Leon, one of the tenors of the Canadian Grand Opera Company, is announced. Miss Harris has been in New York for some time teaching and studying.

Jean Stockwell, violinist, recently gave a recital in Bridgeport, Conn., assisted by Mrs. Reba Cornett Emory, soprano. This was Miss Stockwell's first appearance in this country since her return from four years' study in Europe.

The Rubinstein Club, of Rockland, Me., held its first meeting at the studio of Mrs. Maria T. Bird, member of the executive board. A repetition was demanded of the Keler Bela "Lustspiel" Overture under the direction of Mary Jordan.

Long Beach, Cal., has aspiration for a symphony orchestra. E. H. Willey is said to be the organizer. That city will probably be the smallest one in the country to have a symphony orchestra, as it has only about 30,000 population.

Betty Callish, protégée of Mme. Bernhardt and of Mme. Nellie Melba, has been engaged by Charles Frohman to sing the leading feminine rôle in "The Laughing Husband," which is to have its first American production on December 19.

The first of the series of piano recitals given in Milwaukee by Mrs. Georgia Hall Quick took place recently at the home of Alice G. Chapman. The MacDowell Sonata, "Eroica," displayed her large range of imagination, temperament and color.

Walter Damrosch, conductor of the New York Symphony Orchestra, is to lecture at New Haven, Conn., November 28, on the Wagner music drama. Mr. Damrosch will illustrate his lecture by playing the principal themes of the various operas on the piano.

Evelyn Scotney, of the Boston Opera Company; Karl Barleben, of the Boston Symphony Orchestra, and Howard White, formerly of the Boston Opera, gave a concert in Wallingford, Conn., on November 10 under the management of the White Entertainment Bureau.

The Southern California Chapter of the Guild of Organists gave the first recital of the season at Temple B'nai B'rith, Los Angeles. The organ program was by Ernest Douglas and E. H. Mead and the vocal numbers were by the choir of the Temple, under Mr. Mead.

Mrs. I. B. Lawton, of Central Falls, R. I., has recently had published her new composition for the piano, "The Cry of the Heart." Mrs. Lawton, besides being a composer, has studied singing under the direction of the late Mme. Rudersdorff of Paris.

Mr. and Mrs. George P. Miller, Juneau avenue, Milwaukee, entertained informally at a musicale recently for Mr. and Mrs. Cyrus H. K. Curtis, Philadelphia. Mr. Curtis is head of the company publishing the *Saturday Evening Post* and other periodicals.

Under the auspices of Johannes Goetze a concert was given at Moberly, Mo., on November 7 by Goetze's orchestra. The soloists were Mrs. W. W. Greenland, soprano; Emilie Goetze, piano, and P. G. Anton, cello. Goetze's Military March closed the program.

The Southern University of Music, Atlanta, recently gave a recital, the following students taking part: Edna Holloway, of North Carolina; Ruby Rogers, Maybeth Johnson, South Carolina; Alma Garrett; Rosa Cefalu, Lucile Moore and Gretel Mueller, all of Atlanta.

When the Milwaukee Musicians' Union formally opened the new clubrooms at 525 Grove street, a musical program was a feature. Paul Langheinrich is president; S. J. Wojtyasiak, vice-president; Joseph Budish, secretary; John Nadolinski, assistant secretary, and Herbert Splitt, treasurer.

Recent additions to the faculty of the College of Music, U. S. C., Los Angeles, are Theo Cordohn, violinist, recently of New York; Gustav Ulrich, cellist; Esther Davidson, pianist, and Mrs. Henry Sanger and Lillian Backstrand, in the vocal department. Walter F. Skeele is the dean of the faculty.

Victor Herbert conducted the performance of his "Sweethearts" at the Liberty Theater, New York, on Thursday evening of last week. The composer did not conduct the opening New York performance, but promised to do so as soon as he found time, which was not until after the launching of his "Madcap Duchess."

Katherine Eyman, a pupil of Alexander Lambert, the New York instructor, gives a piano recital at Wallace Hall, Newark, N. J., on December 2. Mr. Lambert is to

play the orchestral part of the Grieg Concerto at a second piano, and he is also represented on the program by an Etude of his composition.

The Gamut Club, of Los Angeles, celebrated Halloween by a short program, the participants being the Amphion Club, under the direction of J. P. Dupuy, Oscar Seiling, violinist. Mrs. M. R. Bernard, soprano, and Mrs. G. M. Long, contralto. The Dominant Club of music teachers was the guest of the Gamut Club.

A program of much interest was presented by the faculty of Dana's Musical Institute at Warren, O., on November 5. Those taking part as soloists were Founces Luley, L. V. Ruhl, George C. Weitzel, W. B. Hert, Ross Hickernell, J. D. Cook and Lynn B. Dana. The Dana Orchestra was also heard in two numbers.

The pupils of the Knight-Logan Studio of Musical Art, Oskaloosa, Ia., recently gave a musicale, those who took part being Ione Smith, Marie Walthall, Miriam Eisenhart, Charlotte Keating, Bernice W. Parcell, M. Martha Henry, Edith Marie Paris, Gladys Kathleen Moody, Alice Jane Martin and Carrell Vincent Barnett.

At the third recital of the Newcomb School of Music, New Orleans, the program was presented by Marie Guerin, pianist, and Prof. Ferrata, who was represented among the composers by a Humoresque. Jessie Tharpe and Mamie V. Maloney appeared before the visiting Daughters of the Confederacy.

At a recital of the Woman's Club of Meriden, Conn., on November 15, Robert H. Prutting, conductor of the Hartford Philharmonic Orchestra, addressed the gathering on "Richard Strauss, the Greatest of all Modern Writers." His remarks were illustrated by Mrs. Fothergill of Hartford, soprano, who sang songs by Strauss.

A concert was given recently in the Congregational Church, Cedar Grove, N. J., the proceeds of which were for the organ fund. The feature of the program was Charles Castner, a young pianist of Montclair, and a pupil of Wilbur Follett Unger, who performed several selections, ranging from Bach and Schumann to Chopin and Godard.

Prof. F. E. Kneeland, of Cooper College, Sterling, Kan., delivered a lecture on Verdi, November 6, in the college auditorium. This is the second in a series of five lecture-recitals and it was illustrated by the Victrola. On November 12 the faculty of Cooper College presented a program with Miss Demuth and Professor Kneeland as the artists.

Two members of the faculty of the Dossenbach-Klingenberg School of Music, John Adams Warner, pianist, and Henri Varillat, tenor, provided a musical program at an informal reception given at this school in Rochester, N. Y. This was Mr. Warner's first appearance since his return from Europe, where he studied with Godowsky.

"The National Library for the Blind," Washington, D. C., has engaged Gurlé Louise Corey, the American soprano, for a song recital on the evening of November 19. An interesting program has been arranged of operatic arias, *lieder* and songs by American composers. Mme. Corey will be assisted by Edith Keyes, who is her accompanist for this season.

Barbara Wait, contralto, and William Clare Hall, tenor, appeared in a joint recital at Janesville, Wis., for the second number of the Apollo Club course. Miss Wait displayed a well-rounded contralto, especially in "O don Fatale" from "Don Carlos." A clear and powerful tenor was exhibited by Mr. Hall. Florence Headstrom presided at the piano.

At a meeting of the Deutscher Verein, in Montclair, N. J., Professor Tombo, of Columbia University, gave an illustrated lecture on "Das Nibelungenlied." Preceding the lecture Louise Greener, a young pianist of that town, gave a short recital, in which she played the First Rhapsodie of Brahms and the Ballade in G Minor of Chopin. She is a talented pupil of Mark Andrews.

Louis Bauer, formerly of the Grand Opera in Cologne, and now director of the Beethoven Grand Opera Company, of New York, will present Beethoven's "Fidelio" in New Haven on November 23, under the auspices of Dorscht Lodge No. 2. The cast will include: Christine Langenhahn, Paul Held and George Dostal. The New Haven Symphony Orchestra will play under the direction of Walter Goldie.

The Normal Conservatory of Indiana, Pa., recently gave an interesting program with Orley See, violinist, and Edna Allan Cogswell, soprano and pianist. The program consisted of compositions of Beethoven, Liszt, Debussy, Gluck-Powell, Wagner-Wilhelmj, Puccini, Sarasate and Saint-Saëns. A complete analysis of each number was given by Mrs. Cogswell before it was presented.

Among recent concerts in Portland, Ore., was one under the auspices of the Coterie Musical Club. Charles Dierke had charge of the program. The Portland Musical Bureau presented the following musicians: Mrs. Jane Burns Albert. Mrs. Elsie Bischoff, George H. Street and Charles Swensen. The Add Club Quartet (N. A. Hoose, Dr. R. M. Emerson, Hartridge G. Whipp and M. L. Bowman) also gave a recent concert.

William John Hall's students were heard in a song recital in St. Louis on November 15 to an enthusiastic audience. The program was made up of songs by American composers, although numbers by Massenet, Meyerbeer, Tosti and Von Flitz were also offered. Those who took part were the Misses Voelker, Hillenkoetter, Mehr, Lanyon, Fabian and Doorley, Mrs. Kruttsch and Messrs. Newsom, Parker and Starck.

Edna Strong Hatch, soprano, of the Fortnightly Club, Cleveland, will appear in Columbus Tuesday afternoon, November 25, on which occasion will be presented many works of the Pittsburgh composer Adolph M. Foerster, the Foerster song being sung by Alice Turner Parnell. Mrs. Hatch, the guest artist of the Women's Music Club, will sing songs of two Cleveland composers, "Fulfillment," by Wilson G. Smith, and "The Star," by James H. Rogers.

By the Musurgia Glee Club of New York a concert was given November 11 in the Caldwell, N. J., Presbyterian Church under the auspices of the Men's Club of the church, with nearly a dozen part songs by the club and solos by Frederick Vettel, tenor, and Albert Walsh, basso. The singers, under the direction of Edward G. Marquard, showed good training and the parts were all well balanced. Arthur Foote's "Bugle Song" was the best number rendered.

Newell Albright, a twenty-one-year-old pianist of Harrisburg, Pa., gave a Liszt recital in that city on November 4, which was remarkable for the choice of compositions and for the musicianship and skill exhibited by the performer. The offerings were the B Minor Sonata, the Swiss "Years of Pilgrimage" and the E Flat Concerto, in which Frederic C. Martin ably officiated at the second piano. Valuable program notes heightened the appreciation of the listeners.

Jean Gordon Hord, soprano, gave a song recital at her home in Yonkers, N. Y., on November 7. Mrs. Hord's excellent voice and artistic singing created much enthusiasm and she added many encores. Abraham Flatow, violinist, a pupil of Kreisler, was the assisting artist and his work was most creditable. Mrs. Frederick Keller was an efficient accompanist. The program, which included French, German and English songs, was arranged by Mrs. Hord's teacher, Maryon Martin, of Carnegie Hall.

Mr. and Mrs. John W. Nichols, known for their attractive vocal and piano recitals, are to have a tour which will take them as far South as Texas. They are already booked for recitals in Warren, O., Alliance, O.; Washington Court House, O.; also Marietta, O.; New York City, Chicago, St. Louis, etc. Their return trip through the South will include appearances in Mississippi, Tennessee, Alabama, Georgia, and Virginia, followed by a series of engagements in the vicinity of New York. They have been secured for a joint recital on March 20 by the Rye Seminary, Rye, N. Y.

Thirza Mosher, a Parsons, Kan., girl who has been studying with prominent vocal teachers in New York for several years and who has been heard at several Chautauquas, is to realize her ambition to study abroad. Last Winter she was singing on a Chautauqua circuit in the South. At a small winter resort in Florida Mrs. May Farrar Wingart, a wealthy lady of Brookton, Me., heard her sing and became interested in her. Learning of her supreme ambition to study abroad, Mrs. Wingart invited her to accompany her to Europe and be her guest at her villa in Naples. There the Maine woman will place her protégée under the direction of Carlo Sebastiani, director of the Grand Opera House of Naples.

"WHERE THEY ARE"

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Aida, Mme. Frances.—St. Louis, Nov. 31; New York, Nov. 25 (Recital).
Anderton, Margaret.—Brooklyn, Nov. 24.
Antosch, Albin.—Brooklyn, Dec. 28.
Austin, Florence.—Summit, N. J., Dec. 2; New York (Columbia University), Dec. 18.
Barrère, George.—Princeton, N. J., Nov. 21; Mount Vernon, N. Y., Dec. 1; Boston, Dec. 2; Æolian Hall, New York, Dec. 5 and 7; Brooklyn, Dec. 6; Hotel Ritz, New York, Dec. 7; Dobbs Ferry, N. Y., Dec. 11; Belasco Theatre, New York, Dec. 15.
Bee, Mabel.—New York (Plaza), Dec. 4; Springfield, Mass., Dec. 30; Swarthmore, Pa., Jan. 24.
Berry, Benjamin E.—Worcester, Mass., Nov. 18; Patchogue, L. I., Nov. 27.
Berry, Mrs. Viola Van Orden.—Patchogue, L. I., Nov. 27.
Blauvelt, Lillian.—Maine (Tour), Dec. 9 to 21.
Bowman, Beatrice.—Quebec, Nov. 28; Montreal, Nov. 30.
Brown, Albert Edmund.—Westfield Mass., Dec. 9, 10.
Cadman, Charles Wakefield.—South Bend, Ind., Nov. 22; Peoria, Ill., Nov. 25; Pawnee, Neb., Nov. 27; York, Neb., Nov. 29; St. Joseph, Mo., Dec. 1.
Caslova, Marie.—Worcester, Mass., Nov. 23; Portland, Me., Nov. 24; Providence, R. I., Nov. 25; Springfield, Mass., Nov. 26; New York, Nov. 27.
Clark, Charles W.—Bluffton, Nov. 26; Gary, Nov. 28; Chicago, Nov. 30.
Clément, Edmond.—Buffalo, Nov. 27; Æolian Hall, New York, Dec. 2.
Connell, Horatio.—New York, Nov. 25; Washington, D. C., Nov. 28; New York, Dec. 7.
Dadmun, Royal.—Morristown, N. J., Nov. 21; Scarsdale, N. Y., Dec. 19.
Davidson, Rebecca.—Allentown, Dec. 2.
Davis, Jessie.—Cambridge, Dec. 12.
Decrum, Susanna.—Newark, Nov. 24.
Downing, Geo. H.—Springfield, Mass., Dec. 10; Boston, Dec. 21; Springfield, Mass., Dec. 30.
Dunham, Edna.—Newark, Nov. 21; Westfield, N. J., Nov. 28; Brooklyn, N. Y., Nov. 29; Carnegie Hall, New York, Dec. 12.
Eldridge, Alice.—Providence, R. I., Dec. 9.
Finnegan, John.—New York, Nov. 23; Brooklyn, Nov. 26; Paterson, N. J., Dec. 1; Hoboken, Dec. 7; on tour through Maine from Dec. 9 to 21.
Fox, Felix.—Worcester, Mass., Dec. 7; Springfield, Mass., Dec. 10.
Fulton, Zoe.—Toledo, O., Dec. 3.
Gadski, Mme.—Worcester, Mass., Nov. 23; Portland, Me., Nov. 24; Providence, R. I., Nov. 25; Springfield, Mass., Nov. 26.
Genovese, Nana.—Montclair, N. J., Dec. 3.
Goodson, Katharine.—Minneapolis, Nov. 21; Fairbault, Nov. 22; New Haven, Dec. 2; New York Recital, Dec. 9; Cleveland, Dec. 12.
Goold, Edith Chapman.—New York, Nov. 24.
Granville, Charles N.—Newburgh, N. Y., Dec. 1.
Gurowitsch, Sara.—Allentown, Pa., Nov. 25; New York, Dec. 6; New York, Dec. 11; Carnegie Hall, New York, Dec. 12; Paterson, N. J., Dec. 15; Scarsdale, N. Y., Dec. 19; Newark, N. J., Dec. 20.
Hackett, Arthur.—Quincy, Mass., Dec. 10.
Harris, George, Jr.—Worcester, Mass., Nov. 23; Portland, Me., Nov. 24; Providence, R. I., Nov. 25; Toledo, O., Dec. 3; Calgary, Alberta, Dec. 8-13; Vancouver, B. C., Dec. 18.
Harrison, Charles.—Newark, Nov. 23; Yonkers, Nov. 25; Orange, N. J., Nov. 26; Mt. Vernon, Nov. 30.
Henry, Harold.—Grand Rapids, Nov. 28; Providence, R. I., Dec. 14; Boston, Dec. 15; New York, Dec. 16.
Hindermeyer, Harvey W.—New York, Nov. 24; Lawrenceville, N. J., Nov. 27; Brooklyn, Dec. 2; Great Neck, L. I., Dec. 3.
Hofmann, Josef.—Carnegie Hall, New York, Nov. 25.
Hunt, Helen Allen.—Milford, Mass., Dec. 2.
Hunting, Oscar.—Salem, Mass., Dec. 21.
Huss, Henry Holden.—New York, Æolian Hall, Dec. 10.
Huss, Hildegard H.—New York, Æolian Hall, Dec. 10.
Jacobs, Max.—New York, Dec. 7.
Kaiser, Marie.—Albany, N. Y., Dec. 8; New York Liederkranz, Dec. 9.
Kerns, Grace.—Fremont, O., Dec. 2; Syracuse, Dec. 4; Providence, R. I., Dec. 18; Worcester, Dec. 26.
Knight, Josephine.—Walpole, Mass., Dec. 12; Salem, Mass., Dec. 21.
Kreisler, Fritz.—Chicago, Nov. 23.
Kubelik, Jan.—Kansas City, Nov. 22; St. Paul, Nov. 24; Duluth, Nov. 25.
Leginska, Ethel.—Cleveland, Nov. 23; Toronto, Nov. 26; New York, Dec. 2; Syracuse, Dec. 4; New York, Æolian Hall, Dec. 11; New York (Plaza), Dec. 15.
Lund, Charlotte.—New York, Nov. 25.
MacMahon, Louise.—Mt. Vernon, Dec. 9.
Mannes, David and Clara.—New York, Nov. 30, Dec. 14; Montreal, Can., Nov. 27.
Matzenauer, Margaret.—New York, Nov. 21, 23.
McCue, Beatrice.—New York (Waldorf-Astoria), Nov. 9.
Melba, Mme.—Kansas City, Nov. 22; St. Paul, Nov. 24; Duluth, Nov. 25.
Mero, Yolanda.—Cleveland, O., Nov. 23; McKeesport, Pa., Nov. 28; Montreal, Dec. 3; Youngstown, O., Dec. 5.
Miller, Mr. and Mrs. Reed.—Æolian Hall, New York (song recital), Dec. 3.
Miller, Christine.—Marlin, Tex., Nov. 26; Corsicana, Tex., Nov. 27; Denton, Tex., Nov. 28; Terrell, Tex., Nov. 29; Talladega, Ala., Dec. 1; Birmingham, Ala., Dec. 2; Cincinnati, Dec. 4; Hollidaysburg, Pa., Dec. 6; Lindsborg, Kan., Dec. 9; Topeka, Dec. 11; Pittsburgh, Dec. 19; Boston (Symphony Hall), Dec. 22; New York (Carnegie Hall), Dec. 26 and 27.
Miller, Reed.—Bay City, Nov. 21; New York Recital, Æolian Hall, Dec. 3.
O'Shea, John A.—Boston, Mass., Dec. 18.
Ormsby, Frank.—New York, Dec. 21.
Paderewski, Jan.—Carnegie Hall, New York, Nov. 29.
Pagdin, Wm. H.—Worcester, Dec. 26.
Parlow, Kathleen.—New York (Carnegie Hall), Nov. 22; Boston (Recital, Jordan Hall), Nov. 24; Brooklyn, Nov. 30; New York (Recital, Æolian Hall), Dec. 2; New York (Æolian Hall), Dec. 8.
Pilzer, Maximilian.—Durham, N. C., Nov. 21.
Possart, Cornelia Rider.—Washington, D. C., first two weeks in December.
Potter, Mildred.—Yonkers, Nov. 23; Mt. Vernon, Dec. 9; Providence, R. I., Dec. 18.
Reardon, George Warren.—Locust Valley, L. I., Nov. 21; New York City, Dec. 16.
Rice, Alice Bates.—Milford, Mass., Nov. 22.
Riheldaffer, Grace Hall.—Hartsville, Nov. 21; Batesburg, Nov. 22; Dublin, Ga., Nov. 24; Eastman, Nov. 25; Fort Valley, Nov. 27; Milledgeville, Ga., Nov. 29.
Rogers, Francis.—Waldorf-Astoria, New York, Nov. 28.
Seydel, Irma.—Malden, Nov. 24; Mankato, Minn., Dec. 3; St. Louis, Dec. 5, 6.
Simmons, William.—Westwood, N. J., Nov. 22; Staten Island, Dec. 7.
Sorrentino, Umberto.—Plainfield, N. J., Nov. 24; Brooklyn, Nov. 26; Montclair, N. J., Dec. 3; Altoona, Pa., Dec. 15; St. Louis, Mo., Dec. 21; Cleveland, Dec. 28; Springfield, Jan. 5.
Spross, Charles Gilbert.—Newark, Nov. 24; Lawrenceville, Nov. 27.
Sundellus, Mme. Marie.—Cleveland, Nov. 21; St. Louis, Nov. 23; Manchester, N. H., Dec. 1; Lexington, Mass., Dec. 2; Bridgeport, Conn., Dec. 4; Boston, Dec. 17; Springfield, Mass., Dec. 30.
Szumowska, Mme. Antoinette.—Dayton, O., Nov. 21.
Teyte, Maggie.—Milton, Mass., Nov. 21; New York, Nov. 24; Buffalo, Nov. 27; Akron, O., Nov. 28; Chicago Opera Co., in "Bohème," Minneapolis, Dec. 1; St. Paul, Dec. 2; Dayton, O., Dec. 4; Louisville, Ky., Dec. 5; Washington, D. C., Dec. 9; New York (New York Symphony Society), Dec. 12 and 14; New York, Dec. 14 (evening); Boston, Dec. 18; Chicago Opera Co., in "Mignon."
Thompson, Edith.—Portland, Me., Dec. 8.
Thornton, Rosalie.—Boston, Dec. 2.
Tollefsen, Mr. and Mrs. Carl H.—Hoboken, Nov. 23; Brooklyn, Nov. 27; New York, Dec. 7; Brooklyn, Dec. 14.
Trnka, Alois.—Newark, Nov. 21; New York, Nov. 24; Brooklyn, N. Y., Dec. 4; Ridgewood, N. J., Dec. 9; Æolian Hall, New York, Dec. 14; New York, Dec. 19.
Webster, Carl.—Lawrence, Mass., Nov. 24; Bangor, Me., Nov. 25; Salem, Mass., Dec. 1; Framingham, Mass., Dec. 2; Worcester, Mass., Dec. 3.
Werrenrath, Reinald.—Western tour, beginning Nov. 25.
Wheeler, William.—Syracuse, N. Y., Dec. 29.
Williams, Evan.—Greensboro, N. C., Nov. 21; Lexington, Ky., Nov. 24; Ft. Wayne, Nov. 26; Akron, O., Nov. 27; Meadville, Pa., Nov. 28; Portsmouth, O., Dec. 1.
Young, John.—Jersey City, N. J., Nov. 21.
Zeisler, Fannie Bloomfield.—Æolian Hall, New York, Nov. 22.

Orchestras, Quartets, Chorus, Etc.

Boston Symphony Orchestra.—New York, Dec. 4, 6; Brooklyn Academy of Music, Nov. 7, Dec. 5 (Fritz Kreisler, soloist).
Chicago Symphony Orchestra.—Chicago, Nov. 22; Dec. 5, 6.
Cincinnati Symphony Orchestra.—Cleveland, Nov. 25; Detroit, Nov. 26; South Bend, Ind., Nov. 27; Jackson, Mich., Nov. 28; Columbus, O., Dec. 9.
Florenzale Quartet.—Æolian Hall, New York, Dec. 1.
Gamble Concert Party.—Monroe, Mich., Nov. 21; Amherst, Mass., Dec. 6; Beaver Falls, Pa., Dec. 9; Painesville, O., Dec. 17.
Jacobs Quartet, Max.—New York (Carnegie Hall), Dec. 7.
Kneisel Quartet.—Atlanta, Nov. 21; Chicago, Nov. 23; Williamsport, Pa., Nov. 25; Aurora, N. Y., Nov. 28.
Manhattan Ladies' Quartet.—Brooklyn, Nov. 23; New York, Dec. 7.
Minneapolis Symphony Orchestra.—Minneapolis, Nov. 21, 23, 30.
New York Philharmonic Orchestra.—Carnegie Hall, New York, Nov. 21; Brooklyn, Nov. 23; Baltimore, Nov. 24; Washington, D. C., Nov. 25; Carnegie Hall, New York, Nov. 28 and 30.
New York Symphony Orchestra.—Æolian Hall, New York, Nov. 21, 23, 30; Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y., Nov. 15.
Philadelphia Orchestra.—Philadelphia, Nov. 26; Wilmington, Dec. 1; Pittsburgh, Dec. 8; Ann Arbor, Mich., Dec. 9; Detroit, Dec. 10; Akron, O., Dec. 11; Cleveland, Dec. 12; Oberlin, O., Dec. 13; Scranton, Dec. 15; Washington, Dec. 16; Philadelphia, Dec. 31.
Russian Symphony Orchestra.—Æolian Hall, New York, Nov. 25.
Steinert, Albert M. (Series of Concerts).—Worcester, Mass., Nov. 23, Dec. 7; Portland, Me. (Monday evenings), Oct. 27, Nov. 10, Nov. 24, Dec. 8; Providence, R. I. (Tuesday evenings), Oct. 28, Nov. 11, Nov. 25, Dec. 9; Springfield, Mass. (Wednesday evenings), Oct. 29, Nov. 12, Nov. 26, Dec. 10.
Tollefsen Trio.—Boston, Dec. 6; Brooklyn, Dec. 14.
Volpe Symphony Orchestra.—Carnegie Hall, New York, Dec. 2.
Young People's Symphony Concerts.—Carnegie Hall, New York, Nov. 22.
Zoellner Quartet.—Mayville, N. D., Nov. 24; Grand Forks, Nov. 25; Valley City, Nov. 26; Jamestown, Nov. 28.

the piano, devoted his program entirely to songs in English. Mr. Evans's voice is of unusual range for a baritone, having at times the depth and profundity of a basso, and again seeming almost to partake of the nature of a tenor. His program of five parts opened with the aria, "Chant to Death," from Stanford's "Elegiac Ode," after which were given four groups of songs, by Cadman, Grant-Schaefer, Carpenter, Wilby, Rachmaninoff, Weyl, Dauty, Salter, Homer and others, several of which were heard for the first time in Philadelphia, and one "The Rosebud," by Weyl, in manuscript, for the first time in public.
A. L. T.

DETROIT ORCHESTRA OPENING

Stock Conducts Admirable Program—New Record for Melba-Kubelik

DETROIT, MICH., Nov. 14.—Detroit's ninth orchestral season was opened Tuesday evening under most auspicious circumstances, with Mr. Stock and the Chicago Symphony Orchestra, which gave the finest example of orchestral music yet heard in this city. An innovation was the darkening of the auditorium, leaving only the orchestra illuminated.

Conductor Stock's offerings were the Brahms "Academic" Overture, the Beethoven Seventh Symphony, played most beautifully; Debussy's "Petite Suite" and Liszt's "Les Préludes," in which the orchestra reached a climax of achievement. The able soloist was Enrico Teramonti, harpist.

The greatest audience ever gathered in this city for a single concert greeted Mme. Melba, Jan Kubelik and company on their appearance here for the third concert of the Philharmonic course. James E. Devoe had placed 600 extra seats in the auditorium, even placing 200 chairs upon the stage, but so great was the desire of the public to hear these artists that the entire house was sold and both the main floor and galleries were packed to the very limit of safety by those who were forced to stand. The two stars made a big impression, and also Edmond Burke, the baritone.
E. C. B.

Christine Miller as College Recitalist

Christine Miller's popularity as an "educational" recitalist is shown in the demand for her programs by universities and colleges all over the country. Among Miss Miller's many bookings for the season are engagements at Harvard, Yale, Princeton and Lawrence Universities; Radcliffe, Bethany and Coker Colleges; the State University of Iowa; Miss Masters' School at Dobbs Ferry; the Francis W. Parker School of Chicago; the Woman's College of Jacksonville, Ill.; the College of Industrial Arts of Denton, Texas; Miss Cowles' School for Girls at Hollidaysburg, Pa.; St. Joseph's Academy at Greensburg, Pa., and the Sweet Briar Institute of Virginia.

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Edwin Evans's English Song Recital

PHILADELPHIA, Nov. 14.—Edwin Evans, baritone of this city, one of the best and most popular of local singers, but whose fame has extended to other parts of the country, gave his ninth Philadelphia song recital in Witherspoon Hall last evening before an enthusiastic audience which filled the hall, while many persons were unable to gain admittance. Mr. Evans, who was very ably assisted by Stanley Addicks at

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With Miss Parlow on Eve of Opening Another Tour Here

Memories of her Garden and Cats in England the Only Disturbing Elements as She Reaches United States—New Violin Music in Her Répertoire—More Sonata Recitals Announced

KATHLEEN PARLOW is a member of that division of musical artists which dislikes being interviewed, not because of any particular aversion to interviewers, but rather for the simple reason that "it's so hard to talk sensibly for publication." Miss Parlow is not alone in this contention which is held to be valid by more than a few of her colleagues. Being a thinking, as well as a performing artist she has adopted a plan all her own to which the anxious interviewer must either acquiesce or leave without the material for which he has set out. And it is without the display of anything but the utmost cordiality that the charming violinist adheres to her plan.

"You may ask me any questions you like," commented Miss Parlow (this then was to be her revised and edited method of being interviewed). "and I shall answer all that I can." The violinist and her mother had arrived but two days previous to the occasion when a MUSICAL AMERICA representative was ushered into the apartments of their New York hotel. Their steamer, the *Prinz Friedrich Wilhelm*, had arrived a day late after one of the roughest voyages in several years. Miss Parlow had found her cabin the most desirable place on the boat for fully five days and of course with rolling seas it was quite out of the question to attempt to take a treasured Guarnerius out of its case and subject it to such dangers as might occur to it when a rocking ocean liner moves unsteadily on a turbulent sea.

But it was not the roughest voyage the violinist had experienced. "Not by any means," came the rejoinder, "a trip on the North Sea when I played in Christiania was much worse and also crossing the Channel." Yet it had been sufficiently rough to make the violinist happy in the thought that she did not have to begin her concert-tour until four days after her arrival. There was a little humor in the doings at the Customs, where an inspector had designated the artist as a "theatrical lady" and was very eager to seize her gowns as material brought especially for the stage. Only the most earnest assertions by the violinist that they were not and her mother's declaration that she wore them frequently to other places than concerts where she performed prevented their seizure by Uncle Sam's minions. And her junk of music was eyed suspiciously, too. It was not an easy matter to convince Mr. Inspector that one really carried a whole chest of music on one's tour.

For this tour Miss Parlow had left home not without some pangs. Last Fall the Parlows acquired a permanent residence in Meldreth, Cambridgeshire, not far from London, which has appropriately been named "The Homestead." There the violinist and her mother have enjoyed the pleasures of home-life in the time between concert tours on the Continent. While they are here in America things have been entrusted to the gardener who will act as caretaker until their return in the late Spring.

"It is so nice to be able to go into one's kitchen and do what one wants to. You know we had not had a real home in ten years and it was so lovely that I just hated



—Photo Elias Goldensky (c)

Three Phases of Kathleen Parlow's Activities—On the Left the Violinist Is Shown "in the Kitchen" at Her Home in Meldreth, England; at the Right Exhibiting on the Tennis Courts, "Another Kind of Right-Hand Technical Development." In the Center Miss Parlow as She Is Best Known to Her Concert Audiences

to leave my garden and my cats." A question on this latter subject brought the information that Miss Parlow is so deeply interested in the welfare of her pets that she journeyed all the way to Oxford to leave these precious animals with a friend where she was positive they would be well cared for.

"Of course I am happy to be in America again," she continued. "I enjoy playing here intensely. And this year I shall go West to the coast, to San Francisco and the other cities thereabouts. Have I discovered any new works that I am to present here for the first time? Not anything in the larger forms that calls for especial notice, though there are several things which will be new for me in this country. The strictly new pieces are a splendid Walzer Paraphrase by Jenő Hubay, Professor Auer's transcriptions of the Chopin E Minor Nocturne, op. 72, of Schumann's 'Vogel als Prophet' and an Allegretto of Papa Haydn, the latter dedicated to me. I do not think any of these have been played here as yet. Then I am to do, for the first time here, as far as I am concerned, the Bruch Concerto in D Minor, the Dvorak concerto in A Minor, the Vitali Chaconne

with a notable accompaniment by Charlier, the Vieuxtemps D Minor (I think I shall do the Scherzo of it also, though it is usually omitted), the Wieniawski Fantasia on 'Faust,' Corelli's 'La Folia' with a new cadenza and variation by Professor Auer (and a new cut by myself), Wieniawski's 'Carneval Russe' and Polonaise in A Major, Fritz Kreisler's 'Tambourin Chinois' and his fine arrangement of the magnificent Prelude of Pugnani. These, of course, all in addition to my regular repertoire."

Adhering to a custom which she has practised ever since her master sent her out into the world to make her name Miss Parlow returns faithfully each Summer to Professor Auer to coach her various works. Since the distinguished Russian violin-pedagogue has made his Summer seat the past two years in Loschwitz, near Dresden, his pupil may be found there in the early Summer months gleaning those instructions which a long experience as violinist and teacher have enabled him to give her. She was there during the past Summer and went through her work to her master's evident satisfaction. Auer pupils are, generally speaking, enthusiastic about their master. Kathleen Parlow is one of those

who never tire speaking about his teaching, about him as a musician and as a friend. It is indeed admirable to hear this artist narrate the numerous attributes for which she prizes Leopold von Auer as do few students their instructors, especially after they have won note in the musical world.

Those music-lovers who applauded Miss Parlow in her sonata recitals with Ernesto Consolo on her last tour here will have the opportunity of hearing her play the Grieg C Minor with Wilhelm Bachaus when she will join forces with the German pianist early in December at a recital at Aeolian Hall shortly after her own New York recital on December 2. For Manager London Charlton has conceived the plan of placing the two artists together in joint recitals in which arrangement they will appear in many cities throughout the country this season.

And it must not be forgotten that Miss Parlow is a warm champion of American compositions for her instrument. She has played several on her other tours here. "This year I shall play 'Shy One,' a piece in Irish vein, by Emerson Whithorne, an American musician who lives in London." A. W. K.

FEAST OR FAMINE IN ST. LOUIS

Such Is Music Situation, with "Plenty" Predominating Last Week

ST. LOUIS, November 15.—Music in this city comes in spots—it is either a feast or a famine. This week, for instance, three splendid musical offerings were heard. On Tuesday evening Josef Hofmann reappeared here in recital at the Odeon under the management of Miss Gooding. The audience filled nearly every seat in that immense auditorium. It was a most appreciative and cultured gathering and its tastes were fully satisfied in the program which Mr. Hofmann played. His entire work was marked by great dignity and sincerity.

Following close on the heels of this came the "Members' Day" concert of the Morning Choral Society. As a substitute for Mme. Matzenauer they were fortunate in securing Oscar Seagle, the baritone, and Florence Hinkle, soprano. Despite a torrential rainstorm the Wednesday Club Hall was crowded to the doors and the hearers were given a delightful treat by these two artists. They were recalled time after time

and both responded generously with encores.

The distinct feature of the second Symphony Orchestra concert was the appearance of the noted pianist, Wilhelm Bachaus, who fulfilled the many reports of excellence which had preceded him. His big number was the Beethoven "Emperor Concerto," which gave him full scope in tone quality, expression and brilliancy. The applause after the number was tumultuous and he added the difficult Polonaise in A Flat by Chopin, which was gloriously done.

Mr. Zach chose a program that harmonized thoroughly, comprising part of the Berlioz symphony, "Romeo and Juliet," the Overture to "The Marriage of Figaro" and the overture to "Der Freischütz." All were

given readings which showed that the orchestra is improving daily under Mr. Zach's careful tutelage. The first "Pop" concert took place last Sunday before a record-breaking crowd. H. W. C.

Harold Bauer Plays for Convent Girls in San José

SAN JOSE, CAL., Nov. 15.—This year's course of the College of Notre Dame was opened on November 10 by Harold Bauer, and his program of piano classics was splendidly played. Mr. Bauer was enthusiastic in praise of the acoustic properties of the music hall. "Never have I seen more perfect acoustics," he exclaimed after the concert. T. V. C., Jr.

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